TEMPLE OF DOOM
Designing Series 13

BBC

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DOCTOR WHO
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DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE**
of the BBC television series

SWARM
Cover 1 of 3

GOLDEN YEARS
The Five Faces of Doctor Who

SEASON 17 BOX SET
disc-by-disc guide

EXCLUSIVE PREVIEW

TIMESTORM

As the universe shatters, the Flux reveals its secrets...

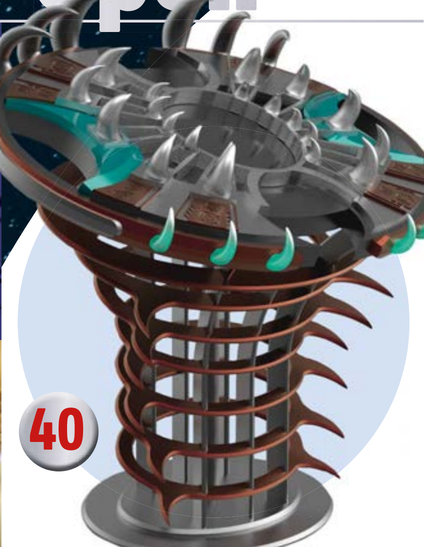
PLUS

- Chris Chibnall
- Rochenda Sandall
- Sam Spruell
- *The Forest Bride*
- *Planet of Fire*

AND MUCH MORE!

60 PANINI
ISSUE 571
WINTER 2021

Pull to Open



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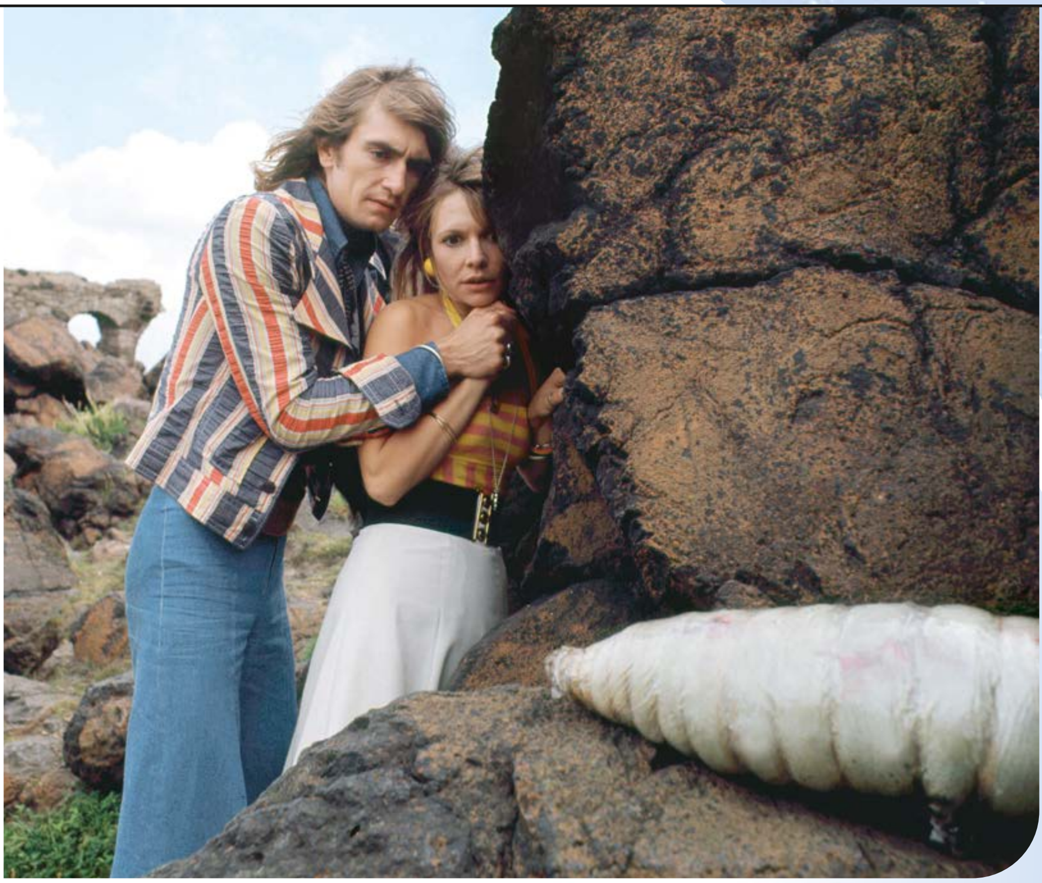
Welcome



By the time this issue of **Doctor Who Magazine** is published the COP26 conference will be entering its final stages. The outcome of this historic gathering will have an impact on us all.

The extent to which *Doctor Who* qualifies as science fiction is a debate I won't address here, but in the days when the programme retained its own scientific advisor, many of the scripts fulfilled the genre's defining tropes by offering grim warnings about Earth's dystopian future. In *The Moonbase* (1967), the world of 2070 is at the mercy of extreme weather conditions, with only the technology of the Gravitron keeping disaster at bay. Shortly afterwards, *The Ice Warriors* (1967) dramatised a once widely held view that cooling temperatures would culminate in a devastating ice age.

In the early 1970s, when the *Doctor Who* production office subscribed to *New Scientist* magazine, the dangers of meddling with the delicate balance of nature prompted catastrophe in *Inferno* (1970) and *The Green Death* (1973). While watching the COP26 news coverage over the last few days, I've been reminded of the Brigadier's misjudged enthusiasm in the latter story. "Cheap petrol and lots of it," he tells Jo Grant. "Exactly what the world needs." Jo's horrified response was years ahead of its time.

As the potential horrors of actual climate change slowly became apparent, it seems the subject slipped from *Doctor Who*'s agenda. Maybe the programme's producers and writers figured their work was done – there was perhaps less dramatic value in predicting something that was, after all, already happening.

More recent episodes, however, have returned to the subject. The 2020 stories *Orphan 55* and *Praxeus* reflected the current sense of urgency with the series' most direct references to ecological collapse since *The Green Death*. This time around, I didn't hear anybody extolling the virtues of cheap petrol – not even for comic effect.

The spectacular return of *Doctor Who* at the end of October was a welcome distraction from the real world's problems. The consensus of opinion in the **DWM** office is that *The Halloween Apocalypse* was well worth the wait. Judging by our letters page, this is how most of you feel too. We'd love to know what you think of the rest of *Flux*. In the meantime, we're working on the next issue, which will preview the New Year's Day Special, and the *2022 Yearbook*, which will provide unrivalled coverage of the whole of Series 13. Both will be on sale in December. Until then, take care.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Pete McTighe

In between shooting trailers for *The Collection* Blu-rays and showrunning a new series for Sky, Pete found time to explain how he resurrected Davros for the forthcoming Season 17 box set (see page 28). *Destiny of the Daleks* was the first *Doctor Who* story Pete ever saw, so writing and directing its prequel was quite the thrill.

Chris Bentley

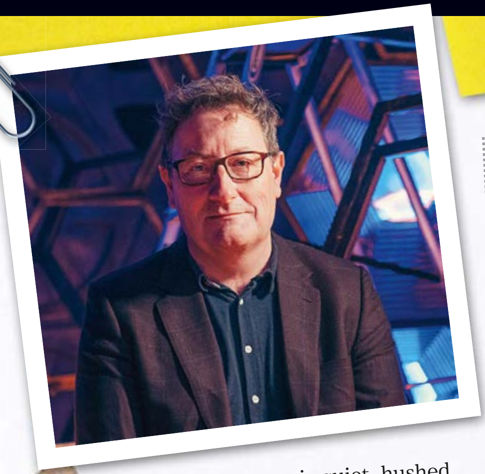
Chris repeatedly bunked off Thursday evening college lectures so he didn't miss any of BBC2's *The Five Faces of Doctor Who* season. Despite what his tutors said at the time, it turned out that catching those episodes really *was* more important to his future career. He writes about the seminal 1981 repeats on page 36.

Ben Morris

Ben discovered a love of infographics when he designed the 2016 book *Whographica*. The latest *Sufficient Data* (page 82) is the tenth he's illustrated for the magazine. Ben's earliest *Doctor Who* memory is of the TARDIS being plucked from the miniscope in 'Doctor Who and The Giant Hand', which he firmly believed was its title.

Production NOTES

Showrunner **CHRIS CHIBNALL** reflects on an emotional day at Roath Lock Studios.



Everyone is quiet, hushed. Masks on, crew members have formed two lines facing each other, either side of the walkway stretching from the TARDIS doors up to the console, with the ramped walkway in the middle. People are shushed. She's coming. Get ready.

The doors open, and Jodie Whittaker looks in – everyone bursts into applause, cheers and whoops. She is applauded as she walks onto the set, up the walkway towards the console, down the centre of this guard of honour, bestowed upon her by the team who have worked with her these past three series. Like the atmosphere on set for the whole of the Thirteenth Doctor's time, it's not solemn, but it is heartfelt – people are beaming, laughing, whooping, and their hearts are full. But eyes are beginning to prick with emotion.

It's 8.00am, on the final day of Jodie Whittaker filming on *Doctor Who*.

The day starts with some close-ups and pick-ups for which only Jodie is needed, hence her solo guard of honour. After these are done, Mandip Gill is called. Another guard of honour is formed, more whooping and cheering. It's impossible to lay out in a small amount of words how beloved Jodie and Mandip are by this crew (and vice versa). This is the closest team spirit on the studio floor I've ever encountered in my career; full of affection, mickey-taking, laughter and focus. Jodie and Mandip have continually fostered a set where everyone wants to come to work every day, enjoy themselves, and feel able to do their best work. Even in the wake of COVID protocols, we've had a steady stream of messages from experienced actors who've joined us on the show, saying this is the best crew and the happiest set they've ever worked on.

The day has been scheduled considerately and brilliantly. Jodie's final scenes of our final episode are being shot on her final day. It isn't always possible to make that happen for an actor, but the brilliant production team have ensured it does here. (This isn't the absolute final day of the shoot – but it's the final day of this Doctor.) The day flies by, in a whirl of smiles and tears. I am on set for all of it, lurking behind the monitor, wiping my eyes thanks to the emotion of the scenes on screen, as I watch a genius at work.

Throughout the day, I have the same conversation a number of times: it feels like forever since we started on this journey, and yet it also feels like yesterday. We're reminiscing about smuggling a hooded Jodie in the back

Top: Showrunner Chris Chibnall is overseeing his final episodes.

Above: Chris with executive producer Matt Strevens and co-executive producer Nikki Wilson.

of a car onto a location to shoot the film revealing her casting. We're realising it's almost four years to the week since we started filming, atop a crane in the night-time Cardiff Docks. A lifetime ago, only yesterday. Time is stretching, compressing in every moment.

The last shot of the day is the last shot of the Thirteenth Doctor. When it's done, the studio floor breaks into emotion-filled applause. It is packed. Gifts are given. Jodie and Mandip show a film they've secretly shot, as a thank you to the crew they love. It's hilarious.

I wondered how it would feel, coming to the end of this process, the end of shooting. I wondered how sad it would be. It wasn't sad at all, it was joyous. Filled with emotion, yes. Filled with smiles. There was music playing all day, between takes. Deian, our brilliant sound operator, filled the studio with songs chosen by Jodie, Mandip and others. At one point, I watch everyone singing along to Take That's *Never Forget* as they set up for another shot. The whole team, not sad because something was ending, but hearts bursting because of what we got to do, and who we got to do it with. It was a studio filled with love.

The day's work is topped off with the final crew photo of the Thirteenth Doctor's era, on the set of the TARDIS. Where the guard of honour stood at the start of the day, now the whole of the production sits. The photo is done. The day is done. The Thirteenth Doctor leaves the building. Let the wrap party begin! **DWM**

DOCTOR WHO
A
TAKE
SCENE
DATE

Above left: Jodie Whittaker is revealed as the new Doctor in a special scene broadcast on 16 July 2017.

Left: Jodie and Mandip Gill on 13 October 2021, their final day on the *Doctor Who* set.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

That's a Wrap!

Principal photography is now complete on the final episodes to star Jodie Whittaker as the Doctor and Mandip Gill as Yasmin Khan.

The news was announced by the show's official social media account on 13 October.

After Chapter Six of *Flux* is broadcast on Sunday 5 December, there'll be just three more episodes for the Thirteenth Doctor: a New Year's Day Special, a Spring Special and a special in the autumn to celebrate the centenary of the BBC.

"It's a great feeling when you finish everything in studio," says showrunner Chris Chibnall in an exclusive interview with **Doctor Who Magazine.** "But in some ways, things actually get busier from that point, because all the stuff in post-production has been waiting for you. It's like another show on top of the first show you did.

"We won't actually be finished until we picture-lock what we're currently calling the Centenary Special," he adds, noting that scoring and CG work on Jodie's final episode will continue well into 2022.

Don't miss the next issue of **DWM**, on sale from 9 December, which will include an exclusive preview of the New Year's Day Special.

Showrunner Chris Chibnall is now working on post-production.

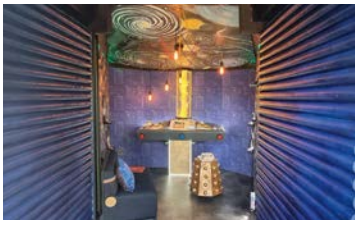
TARDIS Den

The TARDIS is set to land on CBBC this month, in a special *Doctor Who*-themed episode of the children's makeover show *The Dengineers*.

The *Dengineers* team spent a week over the summer creating a unique TARDIS den for 12-year-old *Doctor Who* fan Adam, from Buckinghamshire.

"The programme is all about wish-fulfilment, and *Doctor Who* lends itself so well to that," says producer – and fellow *Who* superfan – Matt Botten. "It wasn't about just creating a den: I spent about a year over lockdown thinking of loads of ideas for different *Doctor Who* experiences and moments we could use in the show." As a result, the episode is packed with surprises for *Doctor Who* fans of all ages – including a *very* special guest appearance.

But is the den actually bigger on the inside? Find out when the new series of *The Dengineers* lands on BBC iPlayer on 21 November – and look out for a full report in the next issue of **DWM**.



Building the den.

The den interior.

Adam (centre) with the *Dengineers* team.

The Seventh Doctor Adventures

The cast for *The Seventh Doctor Adventures* includes Jeany Spark, Jamin Hinds, Sylvester McCoy and Bonnie Langford.

Sylvester McCoy and Bonnie Langford are set to return as the Doctor and Mel for a new full-cast audio series, *The Seventh Doctor Adventures*.

The first box set, entitled *Silver and Ice*, includes two adventures: the two-part story *Bad Day in Tinseltown* by Dan Starkey (starring Dan as corrupt politician Mungo Derreq) and the four-part story *The Ribos Inheritance* by Jonathan Barnes (starring David Rintoul as Garron).

“It’s been great to have Dan Starkey as a writer, and what a sparkling world he takes us to,” says producer Emma Haigh. “And it’s been wonderful working on a reimagining of the Ribos world. Big Finish’s senior producer, David Richardson, realised this would be a great place to return to and Jonathan Barnes has created a wonderful mythical world we can explore with the rambunctious Garron.”

“As we start these new adventures for our ‘classic’ Doctors, it’s great to dive back into the start of the Seventh Doctor era with Mel,” adds script editor Matt Fitton. “In *Silver and Ice* we have two stories which slot into those colourful adventures, while beginning to point towards darker times to come.

“First, the Doctor encounters an old foe in two different forms, as we have Cybermen incarnations from the 1960s and 1980s clashing on a backwater frontier world. It’s always a joy to work with Dan, and he was keen to embrace the ‘showbiz’ tone of Season 24 [1988]. So *Tinseltown* is filled with larger-than-life characters in sequins and sparkles, as they face a Cyber-invasion with a difference.

“Then it’s off to Ribos. We asked Jonathan Barnes to imagine an historical story on an alien world, with some of the feudalism and epic scope of *Game of Thrones*, as various parties vie for power. We explore more of Ribos itself [first seen in *The Ribos Operation*, 1978], as the TARDIS visitors discover something is very wrong with the change of season between Ice Time and Sun Time – and that a roguish old acquaintance of the Doctor may have something to do with it...”

The Seventh Doctor Adventures: Silver and Ice is due for release in June 2022 and is available to pre-order on CD (£19.99) and digital (£16.99) at *bigfinish.com*

Who Adventures

THE
WHO
ADVENTURES
THE ART AND HISTORY OF VIRGIN PUBLISHING'S DOCTOR WHO FICTION
DAVID J HOWE

A new book about the *Doctor Who* fiction published by Virgin in the 1990s is due for release at the end of the year.

The Who Adventures contains a history of the *New Adventures* and *Missing Adventures* ranges, as well as reproducing cover art at full-page size. The book also includes sketches and unused art and covers.

Author David J Howe.

“This book started life as a series of articles for **Doctor Who Magazine**,” explains writer and researcher David J Howe. “When Virgin closed its doors to *Doctor Who* and fiction generally towards the end of the 1990s, I was lucky enough to get to go through their *Who* files and copy anything which seemed interesting. I had a pile of sketches and other information just begging to be compiled in a book.

“Last year, in lockdown, I started going through and organising all the material, reviewing the text, and generally pulling it all together into something that could be published as a new book. It’s the ultimate guide to the Virgin *New Adventures* and *Missing Adventures* ranges, which saw several authors – including Russell T Davies, Ben Aaronovitch and Mark Gatiss – publishing early works of original fiction.”

The Who Adventures is due for publication in December. It’s available to pre-order for the discount price of £29.99, direct from Telos Publishing at *telos.co.uk/shop*

Christmas Countdown

Hero Collector’s *Doctor Who* TARDIS advent calendar is on sale now.

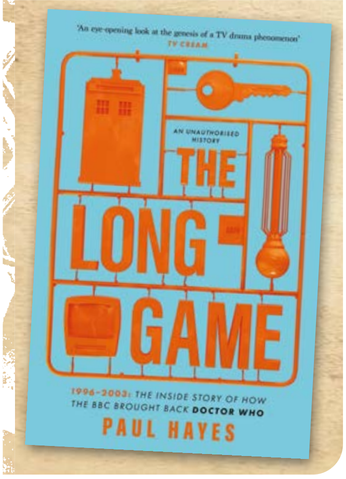
The TARDIS-shaped advent calendar contains 24 festive *Doctor Who* gifts and accessories, including a Dalek bottle opener, a TARDIS-shaped sandwich cutter, a K9 Christmas decoration, pin badges, coasters featuring artwork inspired by *Doctor Who* episodes, a Sontaran egg cup and much more. Each day’s gift also comes with a festive note detailing the story and trivia behind it. The *Doctor Who* TARDIS advent calendar is available now from *shop.eaglemoss.com* priced £109.99.

The Long Game

The inside story of *Doctor Who*’s journey back to television in 2005 is told in a new book written by Paul Hayes.

The Long Game draws on more than 30 new interviews, including contributions from BBC One Controllers Lorraine Heggessey and Alan Yentob, drama bosses Julie Gardner, Jane Tranter and Mal Young, BBC Worldwide executives Rupert Gavin and Mike Phillips, and BBC Films head David Thompson.

The book is available from November via *tenacrefilms.bigcartel.com* priced £12.99.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PAUL HAYES

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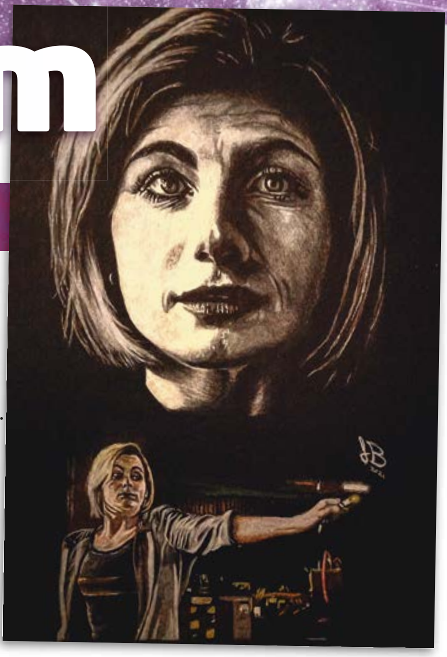


A pencil-and-ink drawing of the Thirteenth Doctor by Ian Branch.

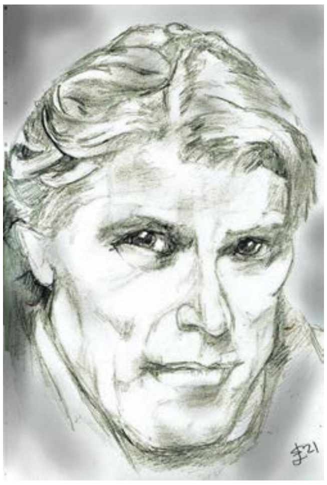
The first chapter of *Flux* premiered on 31 October, just before **DWM** 571 went to press. Here are some of your initial thoughts on the Series 13 opener...

THE HALLOWEEN APOCALYPSE

LIZ WHITMORE WAKEFIELD
Wow, the build-up and excitement to Series 13 was justified. Chaos, confusion, tension, the Earth under threat, old enemies, new enemies and very scary foes. At times it all seemed weird, but it's setting the scene for all sorts to be revealed. I love Yaz's frustration with the Doctor and I think Dan will be a great companion.

RICHARD ORR EMAIL
I absolutely adored that episode. It felt huge, properly huge. Epic in scale with different threads all beginning to loop together. The music, the visuals, everything. Probably the most filmic *Doctor Who* has ever felt! Just what is Swarm and his sister up to? What exactly is the Flux? How are the Weeping Angels and Sontarans involved? So much to know and I can't wait to find out.

CAL KING EMAIL
Oh my, that was a lot to take in all at once. But boy was it exciting. Ghosts of the past are stirring around the Doctor, and phantoms of her future too. The TARDIS is dying and the universe is too. The Flux has come and I need about a week to process it all.



Dan Lewis by Luanne Sharman.

KYLE JONES EMAIL
I was grinning ear to ear for the whole thing. Full of humour, huge stakes, and the visuals were absolutely *breathtaking*! Jodie and Mandip were a joy to see on screen, as always, and John Bishop made such a terrific first impression. A magnificent start to *Doctor Who: Flux*!

DAVID McWILLIAMS EMAIL
A brilliant set-up to what looks like an enthralling adventure, which Jodie's Doctor deserves. Good to see that Yaz now has the confidence to challenge the Doctor, and that Dan is already proving to be a welcome addition to the 'fam'.

MATT WALTER EMAIL
We didn't need telling. We did not blink. Not once. From its hand-cuffed-hanger to the cliffhanger. Essentially, 'must-not-blink-event-television'.

SIMON SIMMONS EMAIL
Initially the pace felt odd, but it built and built and kept building. And suddenly the end of the universe isn't something that happened on the scanner in *Logopolis*, it's pushing through the TARDIS doors. So many questions have been set up and I'm intrigued and excited and hungry for more. *Doctor Who* has moved on so much since 2005 and Chris Chibnall has now firmly raised the bar.

JO WADE EMAIL
Well, that was brilliant. I want my very own Karvanista. I will definitely be stocking up on dog treats next Halloween!

Ruby-Sue cosplays the Thirteenth Doctor at the Stars of Time convention in Weston-super-Mare.

STAR LETTER

MARK WATTERSON EMAIL
I just wanted to say how much I enjoyed *Depth Charge*, your article in **DWM** 570 about the making of *The Sea Devils*. It prompted me to share this story...

In 2015 Norris Castle (one of the serial's filming locations in Cowes on the Isle of Wight) was put up for sale and the contents (mostly antiques, silver items, gold coins, art etc) were sold off by auction. I purchased the visitors' book. The first entry is dated 5 October 1901 (although after 1902 it jumps to 1966) and the last is 8 September 1987. In it is a bit of *Doctor Who* history.

On Friday 29 October 1971 some of the *Doctor Who* cast and crew arrived at Norris Castle for the last day's location filming on *The Sea Devils*. The visitors' book is signed in red ink, and features the signatures of Jon Pertwee, Katy Manning, Edwin Richfield (who played Captain Hart) and stuntman Mike Horsburgh. Michael Briant, the director, has also signed it.

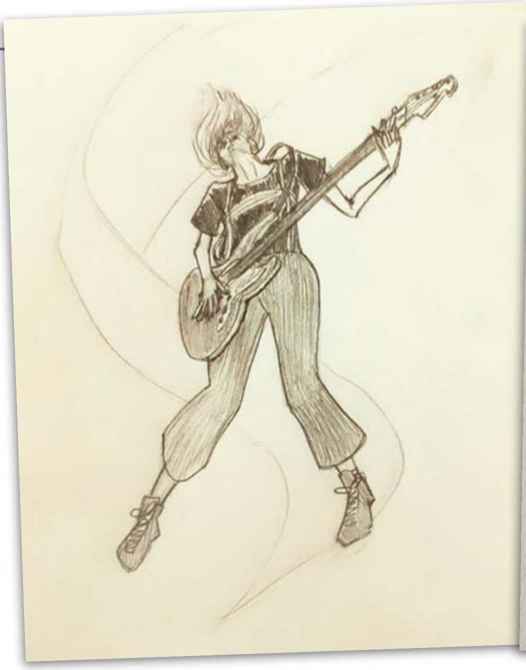
The book includes signatures of other actors who visited the castle for filming, including Anthony Ainley (the Master). Raymond Cusick, who designed the Daleks, is also in there. They were filming episode six of a series called *Biography*. The episode was entitled *Byron* and it aired on 25 November 1970. The cast of *Byron* were at Norris Castle on Friday 9 October that year.

Almost 47 years later, I met Katy Manning and showed her the book and her signature from all those years ago. Katy loved it.

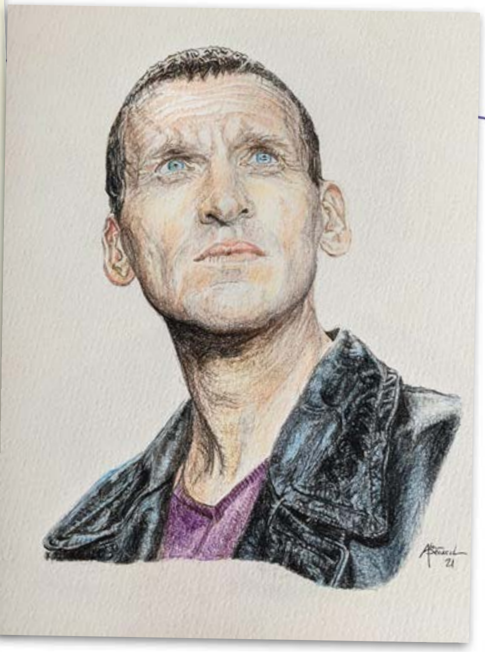
Mark Watterson shows Katy Manning the visitors' book she signed at Norris Castle in 1971.

Mark's letter wins him a CD box set of the new audio drama *UNIT: Nemesis – Between Two Worlds*. It's available now from Big Finish price £24.99 (CD) and £19.99 (digital).

UNIT
NEMESIS
BETWEEN TWO WORLDS



The Thirteenth Doctor by Okseniaart.



The Ninth Doctor by Alan Peacock.

EM J EMAIL
I've been a *Doctor Who* fan the same amount of time I've been a Liverpool FC supporter (both passions started when I was ten), so the first bit of the episode was absolutely brilliant for me!

ALAN WILKINSON EMAIL
Between the Timeless Child and now Swarm, I'm really starting to wish the Doctor had some form of memory back-up. Characters keep taking the Doctor's memories beforehand and it's getting silly.

The Flux is going to be hard for future seasons to top. After 'Ate All of Time and Space', where do you go? Also wondering when the Doctor tries hard-rebooting the TARDIS, though how that works for partly organic tech is anyone's guess...

STEVEN ALEXANDER BRACKNELL
Things have been tough over the past couple of years, for obvious reasons as well as for personal ones. So right now, for my favourite TV show to come back and to absolutely sing in the way it did with *Flux*, it's like my oldest friend coming to the rescue just as I needed her. If they can keep this up, this might be the best that *Doctor Who* has ever been. And, right now, I really need that in my life.

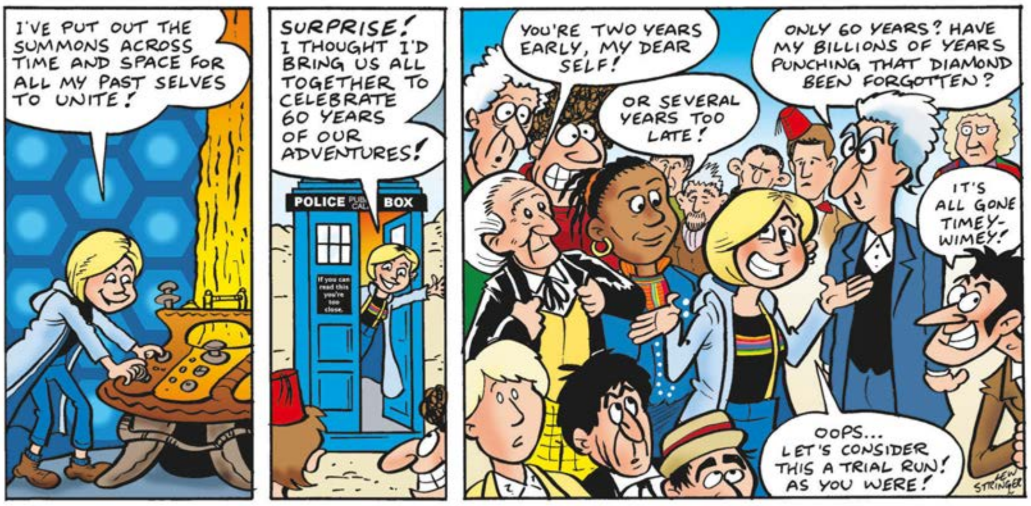
AILISH MAY EMAIL
What a way to start a series. That introduction was everything I love about *Doctor Who*. The comedy was well-timed and perfect. The emotion was there. I love seeing 13 and Yaz together. Long may it continue.

JOSHUA PEARSON EMAIL
It's great to see Jodie back, performing better than ever, and John Bishop was fantastic and hilarious as Dan. I'm intrigued to find out what the connection is between the Doctor and Claire. And who is this new villain? It's also great to see the Weeping Angels and the Sontarans back.

ANDREW FORD EMAIL
If the *Doctor Who* publicity machine has emphasised anything at all in the run-up to the new series, it's that it would be a continuous, serialised story. As such, the opening episode very much served to re-emphasise that statement of intent. It was, to all intents and purposes, a set-up episode in which we are shown a seemingly disparate set of potential plot strands and characters. I was particularly intrigued by Annabelle Scholey's Claire – who is she and what part will she play?

Does the episode succeed? Well, yes and no. It certainly proved to be an exciting and fast-paced opener – possibly too much so, as I suspect I will need to rewatch in order to catch some of the finer details that I probably missed. →

The Daft Dimension BY LEW STRINGER


I'VE PUT OUT THE SUMMONS ACROSS TIME AND SPACE FOR ALL MY PAST SELVES TO UNITE!
SURPRISE! I THOUGHT I'D BRING US ALL TOGETHER TO CELEBRATE 60 YEARS OF OUR ADVENTURES!
POLICE PUBLIC CALL BOX
If you can read this you're too close.
YOU'RE TWO YEARS EARLY, MY DEAR SELF!
OR SEVERAL YEARS TOO LATE!
ONLY 60 YEARS? HAVE MY BILLIONS OF YEARS PUNCHING THAT DIAMOND BEEN FORGOTTEN?
IT'S ALL GONE TIMEY-WIMEY!
OOPS... LET'S CONSIDER THIS A TRIAL RUN! AS YOU WERE!
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

Jodie Whittaker is a guest on *The Graham Norton Show*. She discusses the latest series and wrapping *Doctor Who* filming. Go to: ***tinyurl.com/JodieGraham***

It's Jodie Whittaker vs Mandip Gill vs John Bishop in the first of the *Doctor Who* weekly challenges! Who will take an early lead? Go to: ***tinyurl.com/SweetChallenge***

See the Daleks, Weeping Angels and Cybermen in the new trailer for the video game *The Edge of Reality*. Go to: ***tinyurl.com/RealityEdge***

River Song clashes with the Third Doctor and joins UNIT in the trailer for the latest series of *The Diary of River Song*. Go to: ***tinyurl.com/RiverUNIT***

Watch the official music video for the Raleigh Ritchie (aka Jacob Anderson) song *Time in a Tree*, released in 2018. Go to: ***tinyurl.com/RaleighRitchie***

Galaxy Forum

ON TWITTER...

@gazhack *The Halloween Apocalypse* was great fun. I was surprised we got so many monsters debuting in the first episode, so this is genuinely one big story rather than interlinked adventures. Mystery piled on mystery. Loved Karvanista the grumpy dog, and the blackly comic intro for the Sontarans.

@Karl1975J
Very good opener to this series. The first time in a long time it's held my full attention. The acting was top notch with good performances all round. If the whole series is like this then it's going to be brilliant.

@ScottPoole11 Geronimo! Fantastic! Well, unless you're a pudding brain. A slow start, generating into a well-crafted yarn with superb effects work and returning monsters. The Sontarans look good, clever use of the dog.

@Wiblicks Dogs coming to rescue all of us on planet Earth – absolutely GENIUS!

@andygriffiths68 It was a good start to *Flux*. At times a bit too crazy. John Bishop excellent. Some amazing effects.

@lefunnylol I liked Dan but a lot of it didn't make sense. That's probably because they're setting up for the series. I will stick around for the next episodes.

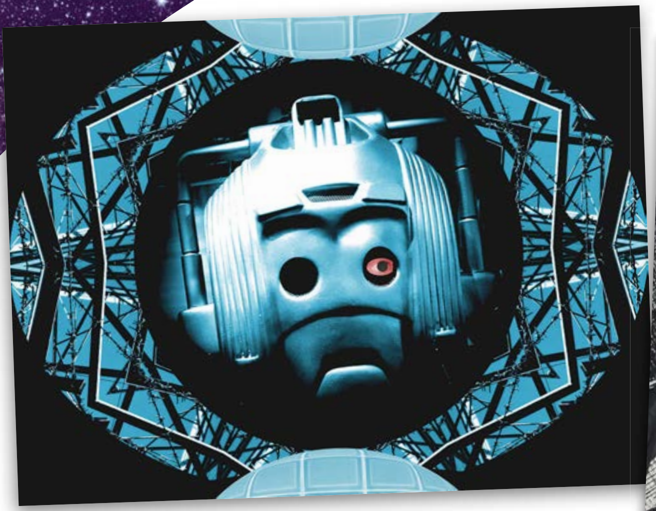
@ollybishop I need to watch it again. I was up and down constantly for trick or treaters!

→ I thought that John Bishop's Dan made an impressive (and genuinely funny) first impression. However, I hope that he doesn't draw the focus away from Yaz too much. After being a little sidelined in the last two series, this episode finally seems to have given Mandip Gill a chance to shine. I always thought that she was potentially the most interesting of the Thirteenth Doctor's companions, but was somehow denied the opportunity of being so.

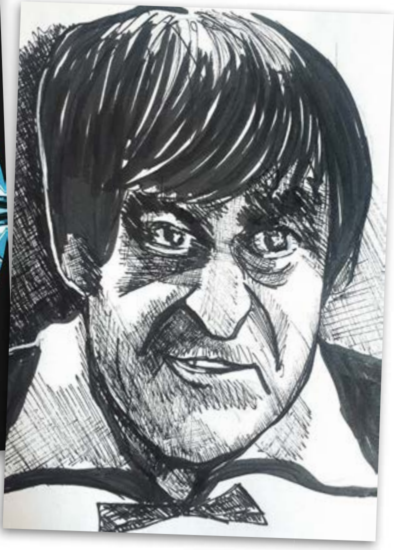
Overall, it's a lot to unpack. However, it was fun, pacy, and (with the exception of a few misfires) visually stunning.

Final verdict? It served its purpose in making me want to tune in again next week.

More on *Flux* next issue. Meanwhile, back in issue 570...



Conversion Underway by Damian Whittle.



The Second Doctor by Tony Green.

DICTIONARY CORNER

MARK HOLDING EMAIL

In the reviews section of **DWM** 570, Jamie Lenman reminds us of "*Doctor Who*'s original intent to educate through entertainment". Well, with words such as 'pugnacious', 'vertiginous' and, appropriately enough, 'edifying', Mr Lenman adroitly evinces this precept within his product appraisals with an eclectic vocabulary that has me reaching for the dictionary at frequent caesuras in order to ameliorate my vocabulary and yield greater elucidation.

Yet Jamie has the professional skill and fluency to colour his work whilst also keeping it accessible – in complete contrast to my clunky effort above! And that's one of the things I love about **Doctor Who Magazine** in general – it knows its readership and doesn't patronise or underestimate them in the way that some people unfamiliar with its content may assume.

Thanks for the feedback, Mark. And thanks, too, to everyone who's sent us comments on **Doctor Who Magazine**'s bookazines. Here are just a few of the messages we've received on the latest issue...

BACK TO THE 80s

PATRICK WHITE EMAIL

1983 was not only the year that *Doctor Who* turned 20, it was the year that I became a teenager. Your latest *Chronicles* publication was an amazing trip back to my youth, a rollercoaster ride through a seminal year in my life. It was the year that I lost a brother, but because *Doctor Who* was such a part of that year I remember it for both happy and sad reasons. Stunning work. Thanks to all concerned.

MARK AND JOHN HENDERSON EMAIL

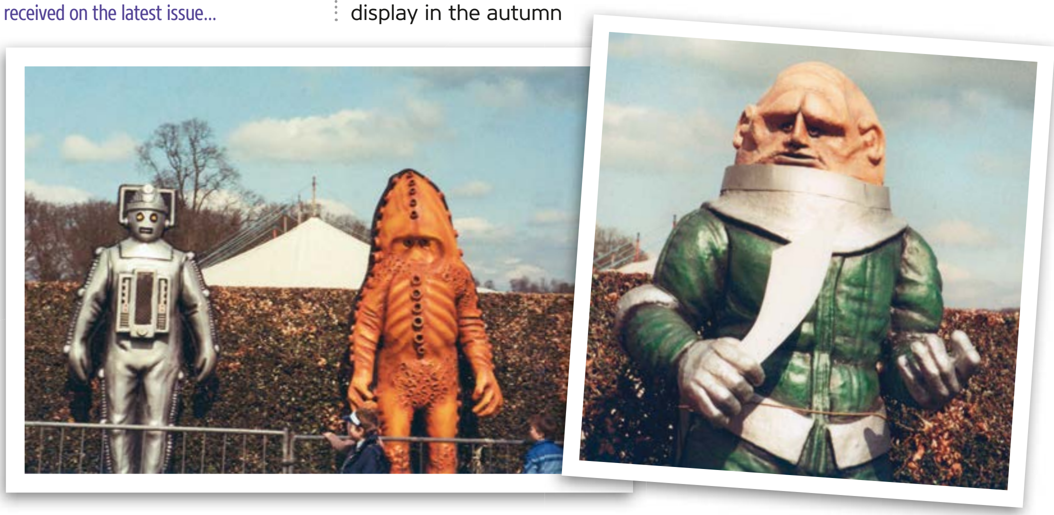
Great work on the *Chronicles* bookazines this year (although we don't know where you find the time to produce both regular issues and specials). But we just wanted to draw attention to a mistake that occurs a few times in the Longleat article. The large-scale Fifth Doctor, Daleks, Cyberman, Zygon and Styre are not giant inflatables, nor were they created for the Longleat event. Rather the figures are from the *Doctor Who* tableau of the Blackpool Illuminations, which was on display in the autumn from 1979 to 1985, with the Fifth Doctor figure running for two seasons, 1982 and 1983. They were borrowed or hired for the Longleat event from Blackpool Borough Council. And we can assure you that inflatables would not have withstood Fylde Coast storms!

And finally...

TONY INGRAM EMAIL

DWM 570 made my day. What put a smile on my face more than anything else was the long-awaited return of the comic strip. Seven long issues of waiting are over, and the strip that is at the heart of **DWM** is finally back! Please, please never drop it again. The magazine hasn't been the same without it.

Thanks, Tony! We've had a great response to the current strip and the text story that ran in earlier issues. Hopefully we'll be able to continue both in the future. Please keep sending us your views on *Flux* – and everything else *Doctor Who*-related – to *dwm@panini.co.uk* **DWM**



Giant figures of a Cyberman, a Zygon and a Sontaran at Longleat's *Doctor Who Celebration* in 1983. The figures were originally part of the *Doctor Who* tableau at the Blackpool Illuminations. Photos © Peter Ware.

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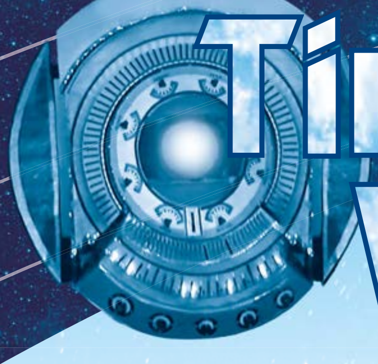


Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

Russell T Davies accepts his award from BAFTA Cymru.

AWARDS

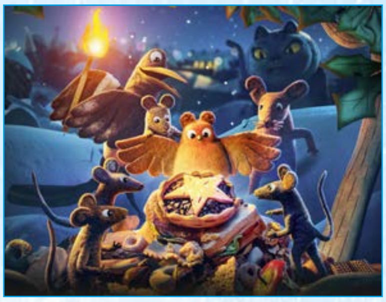
Russell T Davies' trophy cabinet is hopefully bigger on the inside, as he now has yet another gong – this one for Best Writer (for *It's a Sin*), which he won at the BAFTA Cymru Awards announced on 24 October. **Lucinda Wright** was nominated for Best Costume Design for *Six Minutes to Midnight.*

Adjoa Andoh has been awarded an honorary fellowship by Rose Bruford College, **Alan Cumming** an honorary doctorate by the Royal Conservatoire of Scotland, and **Suzanne Packer** an honorary fellowship by Bridgend College.

Ilse Keller (Carla Juri) and Miss Rocholl (Judi Dench) in *Six Minutes to Midnight*.

FILM

Richard E Grant is one of the voice talents in Aardman's latest festive offering, *Robin Robin,* which will be released worldwide on Netflix on 24 November.



Richard E Grant is the voice of Magpie in *Robin, Robin*.

David Morrissey plays renowned art designer Fred Ridgeway in *The Colour Room*, released on 12 November and available on Sky Cinema and NOW.

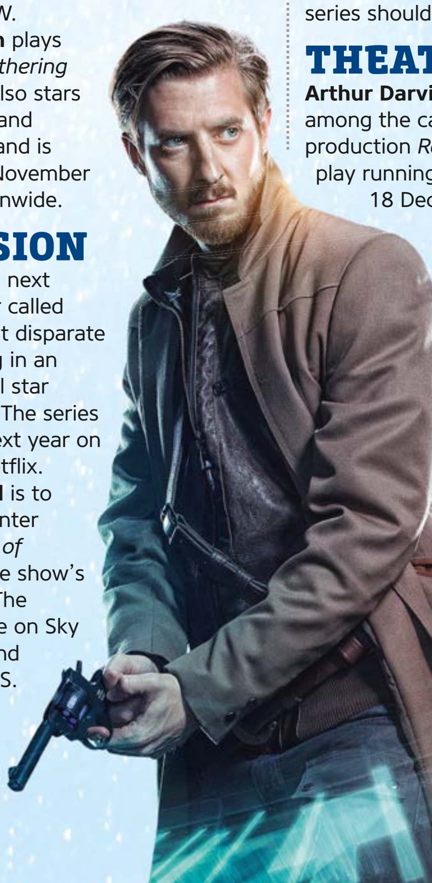
Olivia Colman plays Mrs Niven in *Mothering Sunday*, which also stars **Josh O'Connor** and **Albert Welling** and is released on 12 November in cinemas nationwide.

TELEVISION

Steven Moffat's next project, a thriller called *Inside Man* about disparate lives intersecting in an unusual way, will star **David Tennant**. The series will be shown next year on BBC One and Netflix.

David Tennant plays the vicar of a quiet English town in Steven Moffat's *Inside Man*.

Arthur Darvill is to return as Rip Hunter in *DC's Legends of Tomorrow* for the show's 100th episode. The series is available on Sky Max in the UK and The CW in the US.



Arthur Darvill as Rip Hunter in *DC's Legends of Tomorrow*.

The **John Bishop** *Show*, presented by the man himself, will begin filming soon – the series is due to air in early 2022.

Jacob Anderson will lead the cast, playing Louis, in *Interview with the Vampire* for AMC, due for release in 2022.

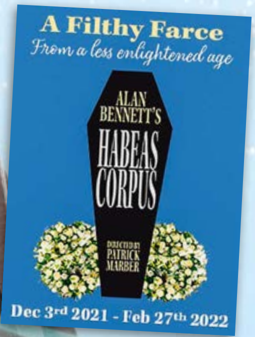
Filming of the seventh series of *Inside No. 9* is currently underway. **Steve Pemberton** and **Reece Shearsmith** once again write and star. Guest actors announced so far include **Daniel Mays**, **Sophie Okonedo**, **Mark Gatiss**, **Jessica Hynes**, **Daisy Haggard**, **Annette Badland**, **Siobhan Redmond** and **Ron Cook**. The series should be available from spring 2022.

THEATRE

Arthur Darvill and **Jaye Griffiths** are among the cast of the Royal Court production *Rare Earth Mettle*, a new play running from 10 November to 18 December.

Dan Starkey will be appearing in *Habeas Corpus* at London's Menier Chocolate Factory from 3 December until 27 February. **Abdul Salis** is also in the cast.

TOBY HADOKE


A Filthy Farce
From a less enlightened age
ALAN BENNETT'S
HABEAS CORPUS
DIRECTED BY PATRICK MARBER
Dec 3rd 2021 - Feb 27th 2022

OBITUARIES

Michael Ferguson who directed *The War Machines*, *The Seeds of Death*, *The Ambassadors of Death* and *The Claws of Axos*, having previously worked as assistant floor manager on the very first Dalek story, died on 4 October, aged 84. A full tribute will appear in a future issue.

Michael Ferguson

Andy Smart, the respected stuntman who worked on *Evolution of the Daleks*, *Let's Kill Hitler*, *The Rings of Akhaten* and *The Zygon Inversion*, died in May after a short battle with cancer.

Andy Smart

Pete Farries, who built the Whomobile for Jon Pertwee, with the special car featuring in *Invasion of the Dinosaurs* and *Planet of the Spiders*, died at the end of September.

Pete Farries

THIS MONTH IN... 2001

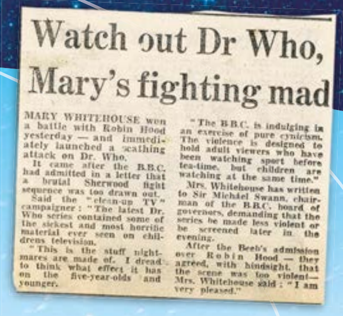
FRIDAY 23 NOVEMBER

Tom Baker as the Doctor in *Genesis of the Daleks* (1975).

Douglas Adams.

Mary Whitehouse.

Elisabeth Sladen as Sarah Jane Smith in *Planet of the Spiders* (1974).



A cutting from the 26 January 1976 edition of the *Daily Express*, reporting on Mary Whitehouse's latest complaints to the BBC.

Watch out Dr Who, Mary's fighting mad

MARY WHITEHOUSE won a battle with Robin Hood yesterday — and immediately launched a scathing attack on Dr. Who.

It came after the B.B.C. had admitted in a letter that a brutal Sherwood fight sequence was too drawn out.

Said the "clean-up TV" campaigner: "The latest Dr. Who series contained some of the sickest and most horrific material ever seen on childrens television.

"This is the stuff nightmares are made of. I dread to think what effect it has on the five-year-olds and younger.

"The B.B.C. is indulging in an exercise of pure cynicism. The violence is designed to hold adult viewers who have been watching sport before tea-time, but children are watching at the same time."

Mrs. Whitehouse has written to Sir Michael Swann, chairman of the B.B.C. board of governors, demanding that the series be made less violent or be screened later in the evening.

After the Beeb's admission over Robin Hood — they agreed, with hindsight, that the scene was too violent — Mrs. Whitehouse said: "I am very pleased."

When former *Doctor Who* writer and script editor Douglas Adams died unexpectedly in May 2001, **Doctor Who Magazine** cleared seven pages of the next issue for a full tribute. But when clean-up TV campaigner Mary Whitehouse died just over six months later, on the day of the programme's 38th anniversary, she got but the briefest of mentions in *Gallifrey Guardian*.

In retrospect, perhaps this was unfair. Arguably, Whitehouse exerted as much of an influence on 1970s *Doctor Who* as Adams – the greatest influence any 'civilian' has ever had on the programme's direction, probably. Adams might never have been employed on *Doctor Who* had it not been for Mary Whitehouse – because the *Hitchhiker's Guide to the Galaxy* creator was hired by producer Graham Williams, who spent his time on the programme working under "one of the strongest dictates I ever had: that the violence for which the show had been so heavily criticised the year before I took over had to be got rid of in no uncertain terms" (quoted in **DWM** 248, from an interview conducted in 1984).

Like it or not, Whitehouse's influence hung heavily over the programme between 1977 and 1979: over the introduction of K9, over the space fairy tales of the Key to Time arc... over Adams' *City of Death*, the programme's most effortlessly witty (and still most-watched) moment. But how did it come to that?

Whitehouse's earliest recorded comment on *Doctor Who* dates from November 1965, the same month the former schoolmistress launched the National Viewers' and Listeners' Association (NVALA). Already a bête noire to the BBC, she told *Daily Mirror* journalist John Pilger that she was "horrified at the prospect of the BBC forcing this so-called New Morality on to people who don't want it or need it" – and that "Our children are being corrupted by a State-run medium... I mean where is it going to end? We've even got the Daleks in Dr. Who – a children's show, mind you – chanting 'Kill, kill, kill.' One day a youngster is going to go out and do just that..."

In April 1970, interviewer Fred Billany of the *Reading Evening Post* noted that "Some of the Dr Who episodes do not please her..." – but either she didn't elaborate, or he neglected to say which. It's clear, however, that she'd had the programme in her sights prior to her first major public broadside against it in January 1975, as a riposte to a speech given by BBC drama head Shaun Sutton. The programme was causing an epidemic of bedwetting among the under-sevens, she insisted: "Young children often remember vividly the horrific pictures of creatures and go to bed in a tense state..."

In March she described *Genesis of the Daleks* as "teatime brutality". In April, she seized upon comments made by Dr Michael Hession, consultant psychiatrist to the Church of England Children's Society, about *Planet of the Spiders* (1974) causing an outbreak of juvenile arachnophobia: "This psychiatrist precisely underlines the warnings which we have been giving of the effect of *Doctor Who* on the very small child..."

Clearly, she had an impact. Interviewed for *The Universe* in November, Tom Baker insisted that he hated excessive violence – "It's cheap, nasty and achieves nothing" – and said that after Whitehouse had complained about the programme's effect: "I offered to have lunch with her to discuss the matter, but she couldn't..."

In January 1976, Whitehouse's objection to a bloodily explicit knifing in the fifth episode of *Doctor Who*'s Sunday teatime stablemate *The Legend of Robin Hood* (1975) earned an acknowledgment by James Norris, head of the BBC Secretariat, that the incident in question had been "too drawn-out". It's perhaps significant that a similar complaint about *The Deadly Assassin* (1976) – specifically, the cliffhanger in which the eponymous killer held the Doctor's head underwater for a worryingly long time – finally drew blood, when outgoing BBC Director-General Sir Charles Curran admitted that "the television service was not totally satisfied with the way this particular adventure developed... with hindsight the head of the department responsible would have liked to have cut out just a few more frames of the action than he did." Those "few more frames" were indeed cut from the episode's subsequent repeat. Which suggests that, just for a moment, Whitehouse effectively had oversight of *Doctor Who*.

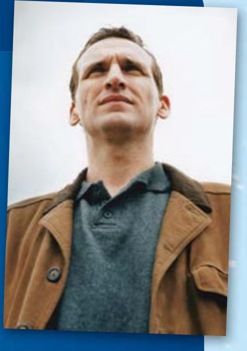
"The truth of the matter," she told *The Daily Telegraph* in a self-justifying letter in January 1977, "is that 'Dr. Who' was always intended as an early evening adult viewer catcher – catch 'em early and you've got them for the night, so the 'research' shows..."

It might almost have been the producer talking. And there's a case to be made that between 1977 and 1979, Mary Whitehouse was the programme's de facto executive producer.

Yes: in retrospect, **DWM**'s editor at the time really ought to have commissioned that tribute.

Mea culpa. **ALAN BARNES**

ALSO THIS MONTH



Christopher Eccleston as Steve in *The Second Coming* (2003).

Thursday the 22nd

Christopher is the Man for a miracle claimed *The Stage*, reporting on a daring new drama currently shooting – about "a Manchester video shop worker called Steve who finds that he is able to perform miracles". It starred Christopher Eccleston, it was written by Russell T Davies, it was called *The Second Coming*... and we can only guess what Mary Whitehouse might have made of it.

Battles in Time

With the universe unravelling and time running wild, what terrors and thrills lie in store as *Flux* continues? Here, *Doctor Who*'s executive producers, its stars and its incoming director explain how they're pushing the series in new directions.

Preview by **PAUL KIRKLEY**, **EMILY COOK** and **MARCUS HEARN**

Top: Azhur Saleem, the director of *Flux* Chapters Three, Five and Six.
Below: John Bishop as Dan Lewis.

Previously on *Doctor Who*... The Doctor and Yaz made a new friend called Dan, saved the Earth with the assistance of a talking space dog, and helped stop a Sontaran advance during the Crimean War (it's complicated). Oh, and did we mention that the universe also sort of ended?

After such an explosive start, you might be wondering where the story can possibly go next. To which the answer is: somewhere that, even after 58 years, *Doctor Who* has never quite gone before...

"Chapter One was about setting up the story," says executive producer Matt Strevens, "while Chapter Two was, for want of a better word, the most traditional episode, in that the serial runs along as a bed, and you have this glorious story-of-the-week over the top of it. But as we go into the second movement of the series, it becomes much more multi-stranded.

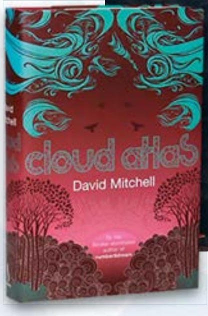
"In terms of form, and structure, I would say the storytelling – especially in Chapter Three [*Once, Upon Time*] – really does take the show in a new direction. It's very ambitious, and it credits the audience with sophistication and intelligence. Which is something we always do, of course, but with this, it's very much asking you to trust the show and go on a ride. Not everything is given to you in the moment. As with a lot of television now, it credits the audience with a degree of patience – that they're not going to know quite what's going on."

"The third chapter of *Flux* is very 'serialised', connecting to everything that's gone before it," explains executive producer and showrunner Chris Chibnall.

"You couldn't tell this particular story, with this particular structure, in any other season of *Doctor Who*. We're using the shape of a serial to give us a very different type of storytelling."

"When Chris delivered the script for that episode, I was blown away," says Matt. "I thought, 'This is a form of storytelling we haven't really done before.' For me, it was reminiscent of some of the shows that I love – of the way that Marvel Studios are telling stories; the way they'll parcel out the information, and things can seem incredibly random and abstract, but they're not in the end. They're part of a very cohesive whole, but you don't get served that straight away."

Azhur Saleem, who makes his *Doctor Who* directing debut on episodes three, five and six, describes *Once, Upon Time* as "a massive jigsaw puzzle." "I'd done a short film called *Project Artichoke*," he adds, "which deals with similar themes of memories, and I remember Matt saying, 'That will come in useful, because you're picking up something crazy for episode three.' I also talked to Chris early on, and he referenced David Mitchell's *Cloud Atlas*, both the book and the film, so there's a lot of that inspiration in there, in terms of multiple storylines and perspectives.



"A strand that runs through my episodes is the Doctor's journey of self-discovery – delving into places she's never been before and coming up against things she's never experienced. Which I think is really interesting."

The serialised nature of *Flux* means that cliffhangers are also back with a bang. We've already had two heart-stoppers – and there are plenty more where they came from.

"Every episode has a cliffhanger, and I find that very pleasing," says Chris. "It feels quite different, but also traditional. It's funny, with anything you do on *Doctor Who*, usually – somehow – there's an echo of a precedent in there."

"For those of us who've grown up with *Doctor Who*, the cliffhangers were one of its USPs," agrees Matt. "It's like *EastEnders* and the doof-doofs. They were slightly sacrificed to the movie-of-the-week format the show has done in recent years, so it's lovely to really grasp that again: that old-school *Who* we grew up with – the six-parter, the four-parter..."

> **"This is a form of storytelling we haven't really done before."** MATT STREVENS

Just as viewers on Saturday nights in the 1960s and 70s did, fans will face a deliciously agonising seven-day wait to find out what happens next. And, as we've already seen, a certain classic *Doctor Who* monster is waiting in the (ahem) wings.

"Chapter Four is called *Village of the Angels*," explains Chris, who co-wrote the episode with Maxine Alderton. "We'd been in conversation about episodes and ideas for a long time. We had endless conversations on Zoom, she did drafts and I did drafts. It became a very organic process. She's a brilliant writer; she gets *Doctor Who*, she gets the Doctor and she loves the horror stuff, as do I."

Jodie Whittaker, for one, couldn't be more thrilled with her adversaries in this episode. "The Weeping Angels are *terrifying*!" she says. "Usually things are more scary once they're on screen. It's not usually as scary for the actors when you're there, because a lot of it's reliant on soundtrack and CGI.

"But the Weeping Angels... it's awful! It plays with my psyche. That feeding off the energy of sending you into the past. If you're exterminated by a Dalek, it's instant, isn't it? And with the Sontarans, because Jonny [Watson] and Dan [Starkey] who play them are so lovely and so fun, you forget they're scary. But the Weeping Angels are *always* scary. There's no in-between. They play on my mind." →

Left inset: Writer Chris Chibnall and director Azhur Saleem discussed the multiple storylines and perspectives of David Mitchell's *Cloud Atlas*.

Above: Recording a scene with Annabel Scholey as Claire.

Below left: Jodie Whittaker as the Doctor.

Below right: Showrunner Chris Chibnall has written, or co-written, all the scripts for this series.

Above: "I quite like that we've got to this place, where Yaz is able to do stuff by herself," says Mandip Gill.

Below: The Doctor brandishes her sonic screwdriver.

→ "I've wanted Jodie's Doctor to meet the Weeping Angels ever since we began," says Chris. "We've been mulling on ideas for a long time. I was writing on Series 5 when Steven [Moffat] was writing the Angels two-parter [*The Time of Angels*/*Flesh and Stone*, 2010]. I remember a couple of conversations with him where he was at his wits' end. He said to me, 'I'm trying to write a chase sequence with monsters that don't move. Who thought up these things?!' So I'm well aware of how tricky Weeping Angels episodes can be. But we found a shape for this story that I think accommodates the Angels really nicely. We've put them in a place they haven't been in before, and I think we're doing interesting things with them."

The making of Chapter Four was an eye-opener for Jodie. "I've discovered that anyone can beat me in a blinking competition!" she says, laughing. "There was a scene where three of us were required to just keep an eye on the Angels. The way we had to choreograph it, so no one blinked, was farcical in so many ways."

"I really love working with old monsters," says Mandip Gill. "It makes you feel like you're really part of the show and the family – to experience what other people have experienced. And the Weeping Angels always come up trumps – people always say they're one of the best monsters. I've said when I've watched them that they're the scariest monsters, they're the ones I want to meet. And then I got to do it.

"We did a night shoot with them," she recalls. "It was me and John's character, Dan. It was scary and dark and cold, which I think helps the atmosphere. I can't wait to see those scenes."

In her final full season aboard the TARDIS, we'll see more of Yaz stepping up and taking charge. "I think she's developed naturally," says Mandip. "It's been a really smooth transition.

> "I've discovered that anyone can beat me in a blinking competition!" JODIE WHITTAKER

Left: A familiar foe returns in Chapter Four, *Village of the Angels*.

Below: Executive producer Matt Strevens.

Bottom: Craige Els as the endearing, and initially misunderstood, Karvanista.

If you think about it, if I was to have stayed in Sheffield and been a police officer, I would have known what was happening on the streets, the ins and out of the job. And essentially that's what's happened in space. She knows how it works in space, she knows her position in the team, she's learning constantly. So by the time we've got to these adventures, she's seen so much. I quite like that we've got to this place, where Yaz is able to do stuff by herself."

"She has the ability to make the right call before the Doctor sometimes," says Jodie. "So to then have someone like Dan, who's slightly hanging on to our coat tails, brings a really wonderful energy, because you're not hit over the head by three people fighting for space in the room. More often than not, it's Dan and Yaz together. Their journey through the season is very intertwined."

Of course, this year it's not just the TARDIS crew who are along for the whole ride. "What's really lovely, as we enter the second half of the series, is that a sort of informal new gang is formed," says Matt. "Characters we've been introduced to start to reappear, and we get more of their story, plus some new characters come in. That, for us, was very exciting. There are so many great actors in this season, and Chris has maximised that in terms of how he's been able to use them in a more serialised, ongoing way."

"It's really nice to be able to weave in and out of the story," says Jacob Anderson, playing Service Commander Inston-Vee Vinder of Kasto-Winfer-Foxfell (Vinder, to you and me). "I get to hang out with different people – sometimes I'm with Yaz, other times it's the Doctor, or Dan..."

Jacob loved working with John Bishop. "For me, he's the perfect person to be around, because he's kind of like me, in that he'd just stop part way through the day and go: 'This is amazing, isn't it? Isn't this cool?' And you can forget that stuff in this business – you can forget how fortunate you are to do this, and particularly to be a part of something that's so culturally and personally impactful."

What's Jacob's take on Vinder? "I feel like he's a hot shot, but he's a humbled hot shot," he says. "I think he was probably a bit more arrogant and Han Solo-y before he got exiled to Outpost Rose. I think that experience, as it would, has broken him. He's an honourable man. He believes in right and wrong, and in telling the truth."

Also joining the cast as the series progresses is Kevin McNally – making his return to *Doctor Who* 37 years after appearing in Colin Baker's debut story, *The Twin Dilemma*. Mandip, it's fair to say, is a bit of a fan. →

Shaggy Dog Story

An undisputed star of the first two chapters of *Flux* was Karvanista – the adorable (but don't tell him we said that) alien cockapoo, played by Craige Els.

"It's very difficult to rationalise any decision you make on *Doctor Who*," says Chris Chibnall, of the character's creation. "This is something I've wanted to do for a while. I just thought, 'I'd really like a dog-headed warrior to come along and cause trouble for the Doctor.' And that's exactly what this dog-headed warrior does! It's a really great performance by Craige."

"Craige became a mate," says John Bishop, aka Dan Lewis, the human to whom Karvanista was (somewhat reluctantly) species-bonded. "We were mates, we've been out for drinks and stuff like that. But it was mad, because I was going out for a drink with someone I've worked with all day, but I haven't seen his face, because I've been talking to a dog!"

Is John a dog person? "Absolutely," he nods. "Everyone should have a dog. Particularly every married man, cos you need somebody in the house who's pleased to see you."

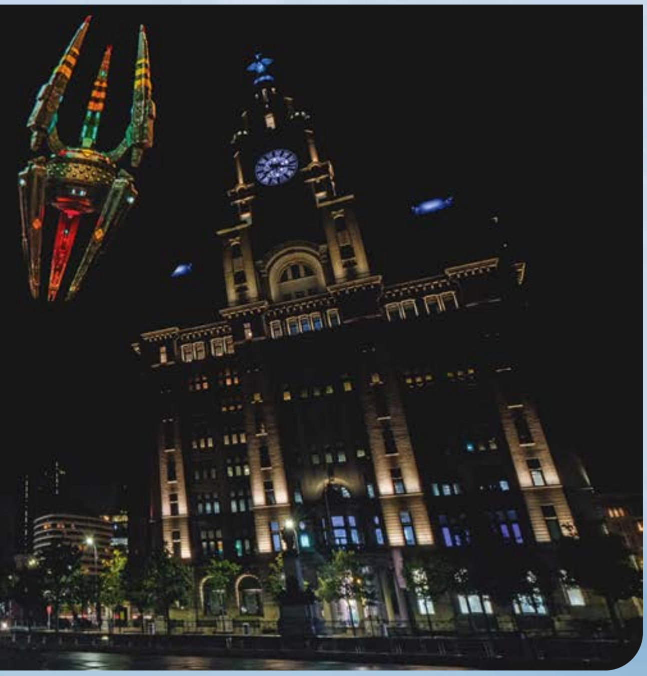
A Town Called Mersey

If Sheffield was the centre of the *Doctor Who* universe during Series 11 and 12, this year sees the focus moving 80 miles west to Liverpool (Klopp era).

"The idea of the city, and the character of Dan, came first," explains Chris Chibnall. "I've really enjoyed setting the show in Sheffield, and Liverpool is another British city that's iconic and very visual. It's incredibly cinematic. And with Liverpool you're bringing in characters who are really strong, funny and opinionated. It's just a great mix.

"I spent a lot of my teenage years there, from when I was 12 until I was 18. We lived in Formby, which is between Liverpool and Southport, and I would spend every weekend in Liverpool. I love the city and the people, so Liverpool is very deep in my heart."

"It was great to do some filming there," says John Bishop. "I'd like to have done more. We've had to cheat parts of Liverpool around Cardiff, but it was great. There's nothing more bonkers, for me, than being in Liverpool with a TARDIS."



Above: A Sontaran spaceship hovers over Liverpool.

Right: Jacob Anderson as Vinder.

Below right: Kevin McNally makes his first appearance in TV *Doctor Who* since 1984.

> "I want each of the six episodes to feel like a double espresso shot of Doctor Who." CHRIS CHIBNALL

→ "Me and John, we felt like we'd been to the School of McNally Acting, because we learnt so much," she says, grinning. "Kevin is so much fun to be around, but he's also an amazing actor who makes incredible choices as a performer. I'd like to think I picked up a lot while working with Kevin."

With the Flux wreaking havoc on the universe, and time itself starting to fracture, Matt Strevens hopes audiences are ready for the next part of the adventure.

"As we build through the second half of the series, the Doctor discovers more about what the Flux is," he says. "We start to peel back the onion a bit more, in terms of its origins and its purpose. And we start to see how everything ties together."

"We're really conscious of the fact that, because of COVID, we're not making a ten-episode series," adds Chris. "So I want each of the six episodes of *Flux* to feel like a double espresso shot of *Doctor Who*. Formatting this season as a serial has really helped to create that intensity."

With the Doctor confronted by many of her most dangerous enemies, the series draws to a shattering conclusion. It's all part of the bold strategy that began with the casting of the first female Doctor. "We always knew where we were going with the end of Jodie's second season, and that's why *Fugitive of the Judoon* was slap-bang in the middle of her era," says Chris. "Having set up that situation, Jodie's third season was always going to be about playing in that sandbox."

Chris is staying tight-lipped about the momentous events that unfold in Chapter Six, but hints that he's taken a typically fearless approach to the season finale. "This show has so much untapped potential," he says. "There are so many things you can do with it. You have to take risks..." **DWM**

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BLUE MEANIE

PAUL KIRKLEY meets **ROCHENDA SANDALL**, who leapt at the chance to play Series 13 supervillain Azure. But are the Ravagers actually evil – or just misunderstood?

There aren't many acceptable excuses for not wearing a facemask while working on a TV show during a global pandemic, but Rochenda Sandall and Sam Spruell had a pretty good one.

"We couldn't wear masks because we had no ears!" laughs Rochenda, who spent most of her time on the *Doctor Who* set encased in heavy prosthetics for her role as Azure. "There was nothing to hook them round, so they kind of had to let us off that..."

Of course, Rochenda and Sam, playing her fellow Ravager Swarm, had their own, uniquely alien form of PPE – one that brought some logistical challenges. "You totally lose your senses," says Rochenda. "You couldn't really hear anything. Everyone was shouting at Sam and I – 'Action! ACTION!!' – like we were a couple of old geezers..."

Was there an early start on shooting days? "Ooof!" she says, with another throaty laugh. "*Was it an early start?* They might as well have pulled me a bed out! I did contemplate just leaving the make-up on. It was generally a 4.30am pick-up, then a big four-and-a-half-hour session. But we got through it, and hopefully it looks good. I guess that's for the audience to decide..."

Not that Rochenda is complaining – just the opposite, in fact. The chance to play an exotic alien was one of the reasons she took the job in the first place. "When I got the first couple of scripts, I just thought, 'Wow, OK.' Straight away, I was just massively interested in the journey of a prosthetic, and how they were going to create it. And then seeing where we were going to go with the characters. Were we actually bad? Or were we good guys deep down? You just don't know with Chris' scripts.

"I've never done anything like this before. I've generally been down the social-realism route. But I'm a fairly new actor still; I left drama school in 2012. I did a day on *Star Wars* [*The Rise of Skywalker*, 2019, as Sith military officer Chesille Sabrond], but I don't think it really showed me what the potential of a full sci-fi world could be. I'm just so open to trying new things. I don't want to be restricted or pigeonholed.

"It's a massive honour," she adds, of joining one of television's most venerable institutions. "It's a huge show, TV royalty. There are a couple of massive *Doctor Who* fans in the family, and they're absolutely buzzing for it. And it was also great to be part of a very female-strong team."

Rochenda has nothing but praise for her on-screen nemesis, Jodie Whittaker. "She's incredible. She actually lives just around the corner from me – we shop in the same shops – so when she gets back, I'm hoping to bump into her. She's like, 'But I won't recognise you without your 'ead on!' I said 'Well, I'll put a bit of blue make-up on...'"

Before turning blue and bulbous, Rochenda appeared in the first chapter of *Flux* with her own face, playing human happy families as Anna, whose true alien identity is a mystery even to her.

"What we basically configured is that Swarm had been sent off to prison, serving out the rest of his days in a sort of work camp. Whereas Azure got sent to a human prison, living what they see as the most awful

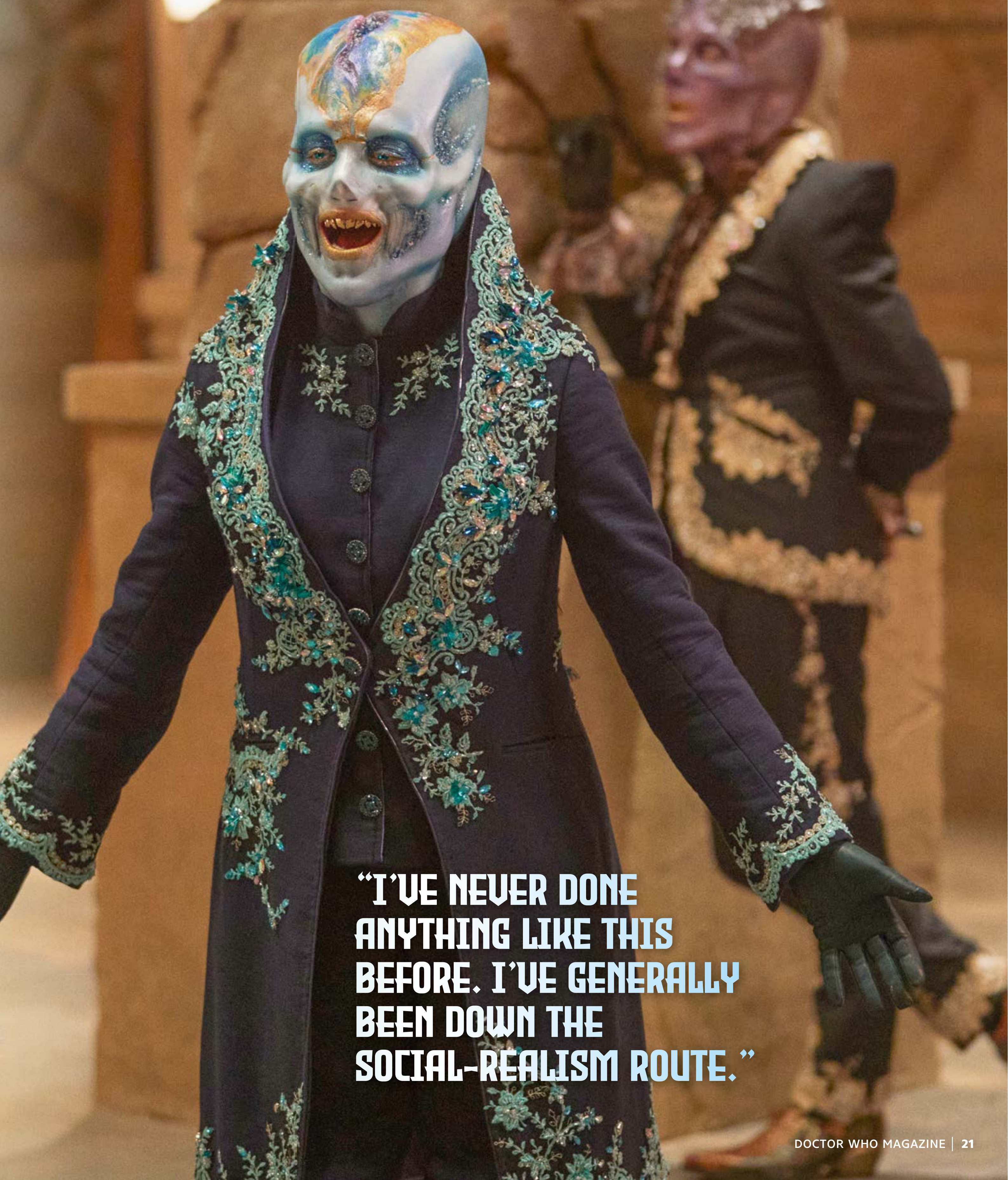
Below: In *The Halloween Apocalypse*, Anna (Rochenda Sandall) is unaware of her true identity.

Opposite page: Azure (Rochenda Sandall) and Swarm (Sam Spruell).

life: human existence. Being happy and having nice meals and living with a partner for the rest of time – that's kind of like hell for Azure.

"I guess they want to be the next Big Bang, don't they?" she ponders, referring to the villains' motivation. "They want to destroy everything and create something new. That was certainly something me and Sam discussed. A lot of the baddies have got that destructive element to them... Although I use the term 'baddies' very loosely, in inverted commas. Because of course they don't see themselves as bad. They see themselves as misunderstood."

Working under COVID restrictions was generally fine, says Rochenda. "Showbusiness has been at the frontier of how to deal with all this. I've been on about three →



"I'VE NEVER DONE ANYTHING LIKE THIS BEFORE. I'VE GENERALLY BEEN DOWN THE SOCIAL-REALISM ROUTE."

Right: Rochenda as activist Barbara Bleese in *Mangrove*, the first part of Steve McQueen's *Small Axe* trilogy (2020).

Below from top: As Lisa McQueen in *Line of Duty* (2019); as Vanessa Warren in *Criminal: UK* (2019-20); as Marjory in *The Outside Dog* (2020), an episode of Alan Bennett's *Talking Heads*.

Bottom right: Rochenda's appearance as Azure required some early starts in the make-up chair.

→ jobs during the lockdown, and none of them have been shut down. So I think the industry is leading the way."

The fact she's kept working, even during a global pandemic, is testament to the 33-year-old's status as one of one of TV's most in-demand actors. "It's going all right, isn't it?" she says, grinning. "It's not too shabby. Give me a year, let's see how it's goes..."

In 2020, Rochenda appeared as black activist Barbara Beese in *Mangrove*, the first of Steve McQueen's BAFTA-winning *Small Axe* anthology, which also starred a certain Sam Spruell as the corrupt, racist police constable Frank Pulley.

"We didn't talk to each other at all on that," she reveals. "It was quite an intense set, so we kind of stuck to our character guns. We shunned each other, because he was very much the enemy. But we really got to know each other on *Doctor Who*, and we had such a good time. It's nice to have a partner who's going through the same thing, with the head and the hearing and everything. We're kindred spirits – we're a bit like a brother and sister, really. We had a great old time. He's such a funny guy."

Another recent job was starring in two series of Netflix's police interrogation drama *Criminal* – whose first guest star antagonist was one David Tennant. "Such a fantastic actor," says Rochenda. "Obviously it was a world away from being the Doctor, because he was playing an abuser. It was so interesting to see him play something so opposite."

Born and raised in Grimsby, Lincolnshire, Rochenda's early screen work saw her playing a succession of police officers on shows such as *Coronation Street* and *Doctors*. But it was switching to the wrong side of the law, as criminal gang boss Lisa McQueen in the 2019 series of *Line of Duty*, that proved a career game-changer.

"Oh, it was incredible," she says. "That was the one that turned everything around, really. Not only with *Line of Duty*, but also with the BBC. I've been really welcomed into the BBC family. Which is such an amazing thing as a British actor, because that's our channel, you know? So to be doing that, which is a massive show for the BBC, then to be asked to do *Doctor Who*, you're like: oh wow, these guys actually *like* me. I still find it hard to believe.

"It's all I've ever really wanted to be involved in," she says. "It's what you watch when you're growing up, these kinds of shows. I was lucky enough to get to do a bit of Alan Bennett as well, which is another huge institution of, like, Britishness. That's what I'm all about."

> "I'VE BEEN REALLY WELCOMED INTO THE BBC FAMILY. WHICH IS SUCH AN AMAZING THING AS A BRITISH ACTOR."

Rochenda received rave reviews for performing *The Outside Dog* in last year's revival of Bennett's *Talking Heads* monologues. It's certainly on a slightly different scale to *Doctor Who*... "Yeah, I was completely alone on that one, not one friend to play with," she smiles.

At least you had ears, though.

"That's true, I did have ears. But I also had a serial killer for a husband, so..."

Does she ever think that this is actually quite a strange way to make a living? "Every single day of my life!" she laughs. "I'm from a family of teachers, police officers – real kind of state jobs. And also, on this show, I was looking round and thinking: 'This is so *Doctor Who* right now. Oh, *that's* how they do it!' There's a real strong currency to the way they shoot – when you watch it, you can instantly tell it's *Doctor Who*, the feeling of it. And that's exciting. Because you think, 'This is really cool – it's proper telly, this!'" **DWM**

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SWARM ENEMY

Series 13's lord of misrule is the latest in a distinguished line of screen villains for **SAM SPRUELL**. But he assures **PAUL KIRKLEY** that he's a nice guy really.

Right: Swarm (Sam Spruell) and Azure (Rochenda Sandall).

Right: "It's a kind of obsessional hatred," says Sam Spruell, describing Swarm's relationship with the Doctor.

Below inset left: As Jack 'The Hat' McVitie in the Krays biopic *Legend* (2015).

Below inset right: As PC Frank Pulley in *Small Axe: Mangrove* (2020).

Bottom: As Oleg Malankov, fighting with Bryan Mills (Liam Neeson) in *Taken 3* (2014).

When he was ten years old, Sam Spruell was lured to his death by Sylvester McCoy.

"A bunch of us from my primary school were asked to be in a play with him – *The Pied Piper* at the National Theatre in London," explains Sam. "I played one of the kids who was killed.

"Actually, *did* the kids die?" he asks, having second thoughts. "Or was it just the rats?"

According to Doctor Who Magazine's research, in Adrian Mitchell's musical retelling, the children of Hamlyn were last seen disappearing into Koppelburg Mountain – possibly to live happily ever after. But probably not. "Well, then, there's your quote: 'I was lured to my death by Sylvester McCoy'," says Sam with a grin. "Anyway, he was a very nice chap, and a very good Doctor, I thought."

More than 30 years later, Sam is following in Sylvester's footsteps once again, joining the cast of *Doctor Who* as *Flux*'s lord of misrule, Swarm.

"I was quite trepidatious, I'm not going to lie," says the 44-year-old. "As most actors will attest, *Doctor Who* has been part of their childhoods, they've grown up with it, then it's part of their kids' childhoods. Then you get the call to play a part in it. So there's personal, professional, historical pressure on you not to muck it up!"

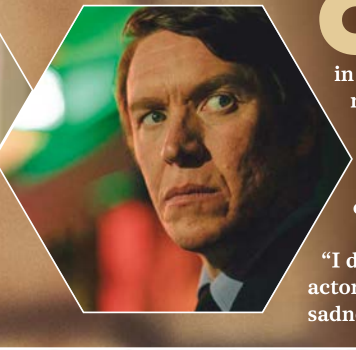
As is often the way with this show, it was Sam's son Sidney who was particularly keen for him to take the role. "He said, 'Dad, you've got to do it,'" recalls Sam. "I've been in lots of other stuff – Disney films and things like that, all of which he could have got excited about. But *Doctor Who* was the thing where he said: 'You just *have* to take this part.'"

Sam was also intrigued by the role of the ancient Ravager. "I knew that the character was going to go through the series, and that he had a relationship with the Doctor," he says. "It was only the first episode that came through, but I thought it was great – emerging from my old self to become a new, invigorated baddie, who had a sort of multi-millennia relationship with the Doctor, going back thousands and thousands of years. I was excited about the possibilities of what that relationship could be.

"I thought, 'If you had the power of a god, you'd have some fun.' So I made sure he was having some fun with whatever chaos he was causing. I also concentrated a lot on his relationship with the Doctor, who he's obviously infatuated with," adds Sam, of Swarm's darkly romantic allusions to "dancing across time and space" with his old enemy. "He's obviously known her for a long time and maybe, over the years, even fallen in love with her. Who knows? That's where I kind of pitched it. It's a kind of obsessional hatred that makes you think, 'Actually, I wonder if those two fancy each other?' So I leaned into that.

"To play a character like that is quite liberating – to jettison all moralities, in a make-believe world, is a fantastic thing to play."

"I CONCENTRATED A LOT ON SWARM'S RELATIONSHIP WITH THE DOCTOR, WHO HE'S OBVIOUSLY INFATUATED WITH."

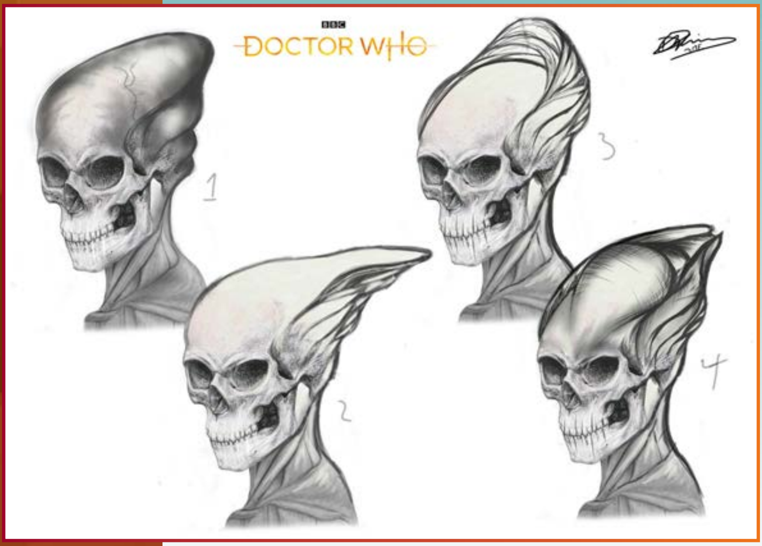


Over the years, Sam has played his fair share of villains, including Jack 'The Hat' McVitie in the film *Legend* (2015), racist PC Frank Pulley in Steve McQueen's *Small Axe: Mangrove* (2020), the ruthless Cavendish in the recent BBC thriller *The North Water* and Oleg Malankov, a murderous gangster causing Liam Neeson grief in *Taken 3*.

So what is it that makes casting directors take one look at him and think: wrong 'un?

"That's a really good question," says Sam. "I didn't set out to be a wrong 'un. I think some actors have access to vulnerability, some access sadness and can cry on the spot. I suppose I have access to… menace. I grew up with a lot of unpleasant people. I think I carry them with me, and can access them at different times for different types."

Your on-screen partner in crime Rochenda Sandall assures us you're actually a bit of a pussycat… "Of course I am," says Sam, smiling. "That's the point. I have no interest in being like those characters, or even close to them. But playing them – that's what I'm good at. I suppose I'd love to play a romantic lead as well, but I've got to convince a casting director of that…" →



Above: Preparatory sketches of Swarm by Danny Marie Elias.

Insets below from top: As General Okto-Bar in *Valerian and the City of a Thousand Planets* (2017); as Finn in *Snow White and the Huntsman* (2012).

Below right: Swarm commands the attention of the Doctor (Jodie Whittaker).

→ *Doctor Who* isn't Sam's first sci-fi rodeo: previous credits include Luc Besson's 3D space opera *Valerian and the City of a Thousand Planets* (2017) and Disney's *Snow White and the Huntsman* (2012). In the latter, he played Finn, brother to Charlize Theron's evil Queen Ravenna. And now he's got another wicked sister, courtesy of Rochenda's Azure.

"I love having a wicked sister," he grins. "And while I didn't remain close to Charlize – even though I thought she was great, she operates on a slightly different plane to me – I'm hoping to stay good friends with Rochenda. I love her. I think she's so brilliant, such a breath of fresh air. She has an energy and an industry about her, which I really admire."

Sam also enjoyed working with Jodie Whittaker. "She's a one-woman band, she's amazing. She's just spinning plates. It's unbelievable what she has to do – her work rate, her industry, it's just awe-inspiring. How she leads the whole band that is *Doctor Who*, not just the actors... She has to deal with everyone, and she does it with grace and humour. I just think she's such an impressive leader of the brigade. And then she's got to act, at the end of all that. I was continually impressed by Jodie."

Over the years, Sam has acted alongside some of the world's biggest movie stars, including Brad Pitt, Daniel Craig, Cate Blanchett, Idris Elba and Liam Neeson. Is it all in a day's work for a seasoned hand like him – no biggie?

"I think there are some people who you're really thrilled to be working with, but ultimately I'm not wowed by star power," he says. "It's just about turning up and whoever can do it can do it, regardless of whether they're super famous or a child actor on their first job. You're just looking forward to creating something that's good and true and entertaining. If you go through your jobs being awed, or over-awed, by different stars, it stops you doing good work."

Acting under Swarm's heavy prosthetics had its challenges, admits Sam. "We had no ears, so we couldn't hear properly, we had big teeth in, so we couldn't speak properly, and I had contacts in as well, so I couldn't really see anything. Plus I was wearing Cuban heels, so I couldn't move very well. They really did put some obstacles in our way with regards to acting. But we got through it.

"The early starts do grind you down a bit, but we had such a gorgeous and unbelievably talented team of prosthetics artists working with us, it made the time fly by," he says. "They had to be there an hour before us, and were always cheerful, so you had to be careful not to complain too much about the early start. If our characters have any impact at all, then it's a testament to their work."

Of course, being in such an immersive alien disguise does mean Sidney might just have to take his dad's word for it that he's actually in *Doctor Who*...

"Exactly," grins Sam. "But he'll recognise my voice. And he's seen the pictures I've sent from backstage. So I'm sure he believes it's me." **DWM**

"JODIE'S A ONE-WOMAN BAND. I JUST THINK SHE'S SUCH AN IMPRESSIVE LEADER OF THE BRIGADE."

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MAZE THEORY

RISEN

The trailer for the new Season 17 Blu-ray box set explores an overlooked piece of *Doctor Who* history. Writer and director **PETE McTIGHE** describes how he made a chilling return to the planet Skaro…

Another trailer, another mini-slice of classic *Who*.

Calling them trailers feels a bit reductive, though of course that's exactly what they are – at the end of the day, they're a marketing tool. But for me, they're so much more. I've always felt that *Doctor Who* could be the UK's answer to Disney's *Star Wars* universe, and we could be telling a whole host of stories across four, five, 12 different shows. Each Blu-ray release is the opportunity for a brand-new *Doctor Who* spin-off, and that's such an exciting prospect (albeit on a budget of 59p).

Thinking about the Season 17 set, I toyed with the idea of bringing John Cleese and Eleanor Bron back as their characters from *City of Death*. It would have been lovely but probably a little too obscure – especially when Davros was lurking in the wings, waiting for his wizened close-up. Once I'd caved to his threats, I knew instantly what I wanted to do.

Destiny of the Daleks was the first story I ever saw, so it holds a very special place in my heart, but even as a kid I'd been slightly bewildered by the moment Davros woke up. It wasn't half as dramatic as I thought it would be, and the actual moment of his awakening sort of happens off screen between episodes, and for no real reason. I wanted to remedy that, with a little mini-episode called *Risen*.

My plans were conditional on getting David Gooderson back – if we were going to do this, I wanted *Destiny*'s actual Davros to reprise the role. So I got in touch and he was thrilled with the idea, loving the script. Hooray. David was attending a filming session for the new Making Of documentary, so I managed to hijack his lunch break and have him record Davros' dialogue. It was

such a treat to have him back in the role – my only direction to him was to imagine Davros "dripping poison in our ear", and that's exactly what he delivered. Three takes and we were done – 1979's Davros was well and truly back. I was also able to apply some jiggery-pokery to his voice in post-production, adding that mechanical rasp that was sadly missing on most of his scenes in *Destiny*. (Though not any more, if you listen to Mark Ayres' fabulous new 5.1 sound mix.)

For the visuals, I felt it was crucial to recreate the character's 1979 look as closely as possible. Collector Derek Handley fortunately had a sculpt of the original 1975 Michael Wisher mask, which had been adapted (or 'hacked to bits') for David Gooderson. He got to work on that, as well as other costume elements, and also had a lead on a brilliant replica of the chair, which came with its owner, SP Bowling, who was our Davros stand-in. The wonderful Toby Chamberlain provided a great set for us, which echoed elements of the original, and we were ready to roll.

For the visuals, I felt it was crucial to recreate the character's 1979 look as closely as possible.

Opposite page: Davros (SP Bowling) in *Risen*, the trailer for *Doctor Who: The Collection – Season 17*.

Top left: Camera operator/director of photography Matt Patrick, make-up artist Kate Lockwood, writer and director Pete McTighe and costume-maker Derek Handley.

Top right: David Gooderson is the voice of Davros, a character he first played in *Destiny of the Daleks* (1979).

Above: Set constructor Toby Chamberlain and Derek Handley.

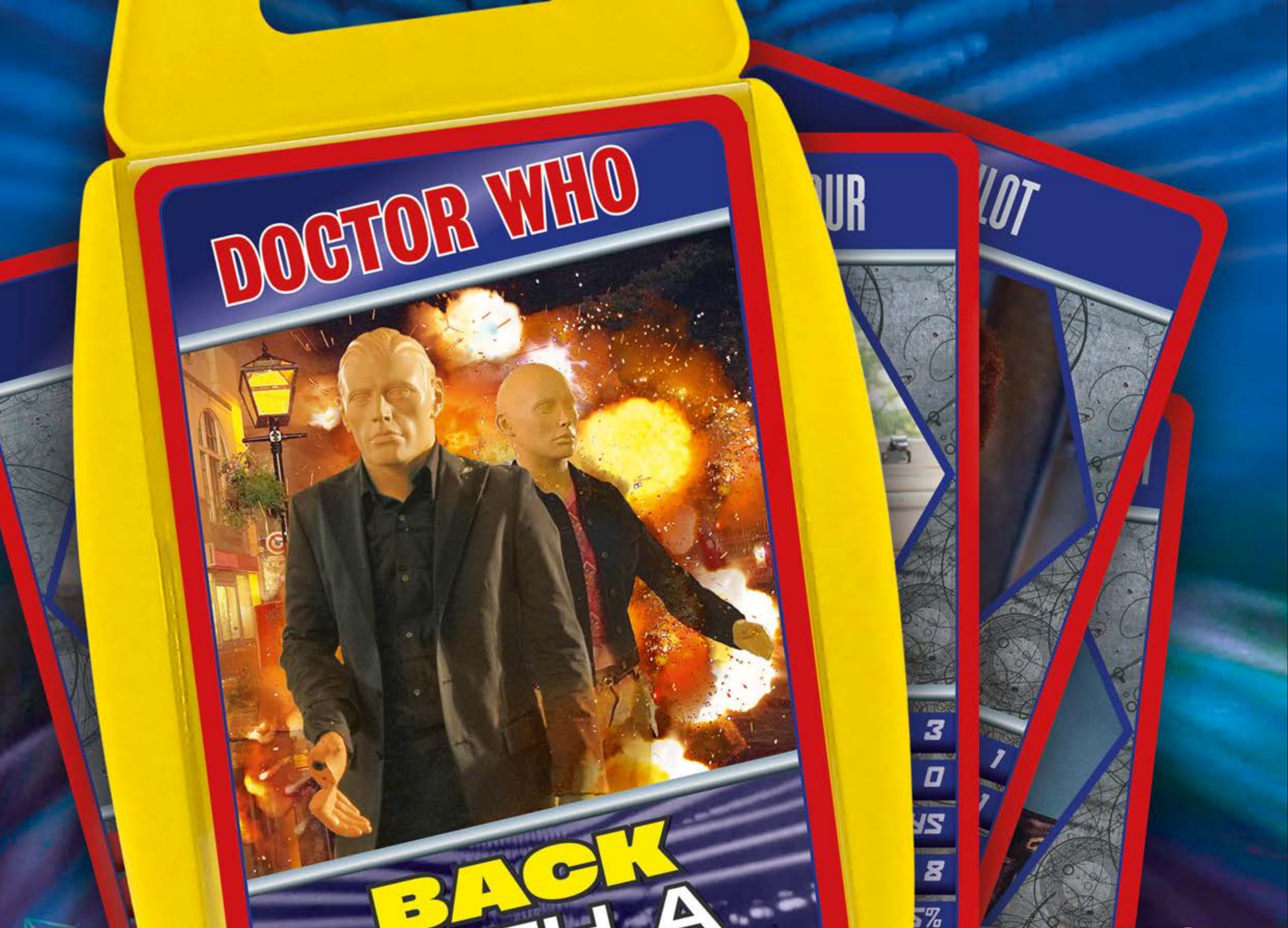
Right: *Destiny of the Daleks* is the first *Doctor Who* story that Pete McTighe remembers watching.

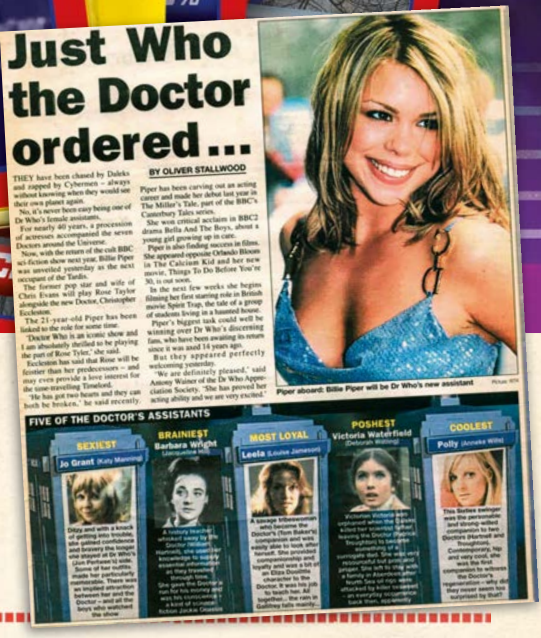
Photos of Davros shoot © Paul Vanezis.

Recording these things is always a mad rush, with never enough time. On the morning of Wednesday 22 September 2021, we had a matter of hours to achieve some quite complicated set-ups in a very small space, before the whole set needed to be torn down for a *Behind the Sofa* recording. But thanks to the very focused crew, we managed to get everything in the can before Davros wheeled away in a strop. Our studio material was then enhanced with drone shots recorded in *Destiny*'s original Dorset quarry during Steve Broster's Making Of shoot, along with some stunning visual effects work from Chris Thompson.

So what's in store for the future? Well, I'm just back from a gorgeous location shoot for one of next year's trailers, *The Storyteller* (which brought a nostalgic tear to the eye), and we've started prepping another. (Can't tell you the title, too much of a giveaway!) *And* we have some material already banked for a third. So it's all systems go. We'll continue as long as you keep embracing them! **DWM**

Doctor Who: The Collection – Season 17 is released on 13 December.





Just Who the Doctor ordered...

BY OLIVER STALLWOOD

THEY have been chased by Daleks and zapped by Cybermen – always without knowing when they would see their own planet again.

No, it's never been easy being one of Dr Who's female assistants.

For nearly 40 years, a procession of actresses accompanied the seven Doctors around the Universe.

Now, with the return of the cult BBC sci-fiction show next year, Billie Piper was unveiled yesterday as the next occupant of the Tardis.

The former pop star and wife of Chris Evans will play Rose Taylor alongside the new Doctor, Christopher Eccleston.

The 21-year-old Piper has been linked to the role for some time.

'Doctor Who is an iconic show and I am absolutely thrilled to be playing the part of Rose Tyler,' she said.

Eccleston has said that Rose will be feistier than her predecessors – and may even provide a love interest for the time-travelling Timelord.

'He has got two hearts and they can both be broken,' he said recently.

Piper has been carving out an acting career and made her debut last year in The Miller's Tale, part of the BBC's Canterbury Tales series.

She won critical acclaim in BBC2 drama Bella And The Boys, about a young girl growing up in care.

Piper is also finding success in films. She appeared opposite Orlando Bloom in The Calcium Kid and her new movie, Things To Do Before You're 30, is out soon.

In the next few weeks she begins filming her first starring role in British movie Spirit Trap, the tale of a group of students living in a haunted house.

Piper's biggest task could well be winning over Dr Who's discerning fans, who have been awaiting its return since it was axed 14 years ago.

But they appeared perfectly welcoming yesterday.

'We are definitely pleased,' said Antony Wainer of the Dr Who Appreciation Society. 'She has proved her acting ability and we are very excited.'

Piper aboard: Billie Piper will be Dr Who's new assistant

FIVE OF THE DOCTOR'S ASSISTANTS

SEXIEST
Jo Grant (Katy Manning)
Dizzy and with a knack of getting into trouble, she gained confidence and bravery the longer she stayed at Dr Who's (Jon Pertwee's) side. Some of her outfits made her particularly memorable. There was an implied attraction between her and the Doctor – and all the boys who watched the show

BRAINIEST
Barbara Wright (Jacqueline Hill)
A history teacher whisked away by the Doctor (William Hartnell), she used her knowledge to supply essential information as they travelled through time. She gave the Doctor a run for his money and was his conscience – a kind of science fiction Jackie Onassis

MOST LOYAL
Leela (Louise Jameson)
A savage tribeswoman who became the Doctor's (Tom Baker's) companion and was easily able to look after herself. She provided companionship and loyalty and was a bit of an Eliza Doolittle character to the Doctor. It was his job to teach her. All together... the rain in Gallifrey falls mainly...

POSHEST
Victoria Waterfield (Deborah Watling)
Victorian Victoria was orphaned when the Daleks killed her scientist father, leaving the Doctor (Patrick Troughton) to become something of a surrogate dad. She was very resourceful but prim and proper. She left to stay with a family in Aberdeen after North Sea oil rigs were attacked by killer seaweed – an everyday occurrence back then, apparently

COOLEST
Polly (Anneka Wills)
This Sixties swinger was the personable and strong-willed companion to two Doctors (Hartnell and Troughton). Contemporary, hip and very cool, she was the first companion to witness the Doctor's regeneration – why did they never seem too surprised by that?

JONATHAN MORRIS continues his personal view of the strategies employed to relaunch and publicise *Doctor Who*. How was the series sold to a new audience in 2005? And how has it been promoted in more recent years?

Top: The Autons in *Rose* (2005).
Above right: The *Metro* reports on the casting of Billie Piper in *Doctor Who*.

In 2003 *Doctor Who* was over. An attempt to revive it with a US co-funded TV movie in 1996 had ended in disappointment, and subsequent plans to make a feature film had come to nothing. The series was languishing in development limbo.

Fans remained loyal to the show's memory, with audio and website producers keeping the flame alive (even if it was running on fumes). But as far as the general public was concerned, *Doctor Who* was history. Remembered with fondness and nostalgia by many. Remembered with embarrassment and derision by others.

As a result, *Doctor Who*'s 2005 revival wasn't just a relaunch. It was a resurrection – and one that was successful beyond even fandom's wildest dreams. It got 10.5 million viewers to sit down on a Saturday night. Under showrunner Russell T Davies, *Doctor Who* was such a palpable hit that the BBC immediately commissioned a second series and a Christmas Special. But why was it so successful?

One reason is that *Doctor Who* had never had so much publicity. From the moment the return was announced, the amount of press coverage was unprecedented, with tabloids sending photographers to cover the filming *without even being asked*. Newspapers carried illicitly obtained images of the new Dalek and the Moxx of Balhoon enjoying a quiet cigarette. The media (and public) interest had a snowballing effect during 2004; it demonstrated to the BBC that the return of *Doctor Who* was something people were enthused by, so they felt confident about giving it a bigger push, which in turn made people even more excited by it.

As discussed last issue, a relaunch has to do two things. It has to convince people who've never seen the show before to give it a try, and it has to convince people who used to watch it to give it another go. In 2005 the BBC's publicity campaign was carefully constructed to appeal to both.

For the first group, most importantly, it was publicised as a *new* show. *Doctor Who* wasn't "back and it's about time" (as in the 1996 TV movie), it was "the trip of a lifetime". If you didn't know it was an old show then nobody was going to tell you. It was marketed as a back-to-square-one reboot, like the 2005 version of *Battlestar Galactica* or the 2000 revival of *Randall and Hopkirk (Deceased)*.

Billie Piper, who was cast as Rose, was front and centre of the relaunch campaign. She was young, she was hip, she was happening, she was cool. The message was that, if she was in it, then *Doctor Who* was hip, happening and cool.

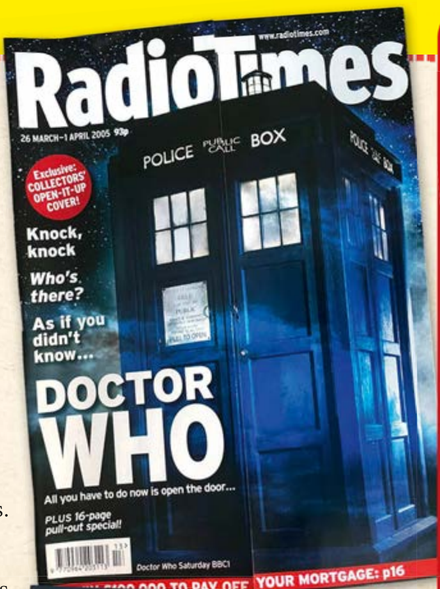
FROM THE MOMENT THE RETURN WAS ANNOUNCED, THE PRESS COVERAGE WAS UNPRECEDENTED.

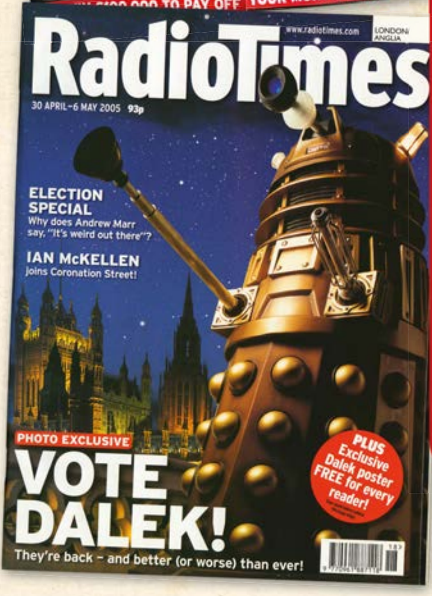
Then there's the other half of the equation, the older generation. And you can tell that some market research had been done, because the campaign was also designed to address the things that had caused viewers to stop watching *Doctor Who*. So if they thought *Doctor Who* was camp, frivolous and childish, then casting Christopher Eccleston as the Doctor, sticking him in a leather jacket and having him speak down-to-Earth dialogue in a Manchester accent in the trailer, would make them think again. Eccleston had a reputation for gutsy, serious drama, and, if he was in it, then *Doctor Who* gutsy, serious drama too.

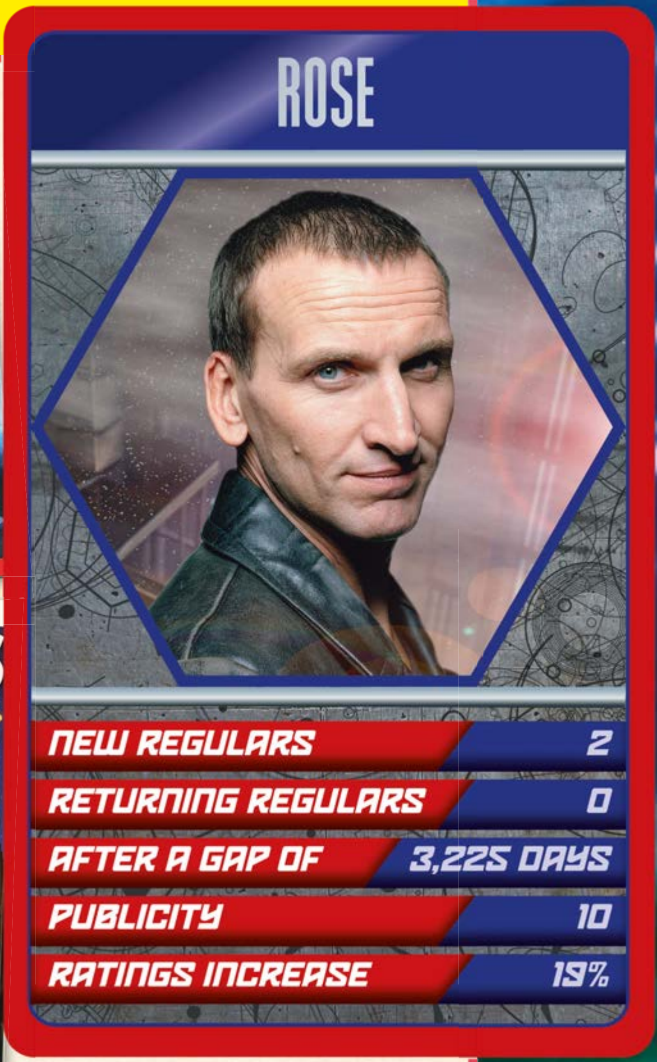
The third component was the inclusion of two of *Doctor Who*'s icons. Firstly, the police box, its doors opening outwards on the advertising billboards, filling up the cover of *Radio Times*. There to reassure viewers that the things they *liked* about the series would still be present and correct, and that it would still be British (a perceived shortcoming of the half-American TV movie).

And secondly, the TARDIS interior. At first thought, it's strange that the new control room should have formed part of the publicity, when it could have been saved for the big reveal in the opening episode. But it was a prominent part of the relaunch, featuring in the teaser trailers and a *Radio Times* pull-out cover. Why? To emphasise two things: *Doctor Who* would still look like it had in the past, with round things on the walls and a mushroom-shaped console, but now *the sets would not be rubbish*. That's why seeing the new control room early was so important. To make it clear that money had been spent, it looked good, and the walls wouldn't wobble.

A similar approach was taken with each of David Tennant's subsequent series – the Doctor and Rose/Martha/Donna in or near the TARDIS, inviting viewers to join them on their adventures. Tennant's debut in *The Christmas Invasion* (2005) can't really be considered a relaunch; the series was already a hit, so the emphasis was on reassuring viewers that it hadn't changed despite the change of Doctor. →


RadioTimes
www.radiotimes.com
26 MARCH–1 APRIL 2005 93p
Exclusive: COLLECTORS' OPEN-IT-UP COVER!
POLICE PUBLIC CALL BOX
Knock, knock
Who's there?
As if you didn't know...
DOCTOR WHO
All you have to do now is open the door...
PLUS 16-page pull-out special!
YOUR MORTGAGE: p16


RadioTimes
www.radiotimes.com
LONDON ANGLIA
30 APRIL–6 MAY 2005 93p
ELECTION SPECIAL
Why does Andrew Marr say, "It's weird out there"?
IAN McKELLEN joins Coronation Street!
PHOTO EXCLUSIVE
VOTE DALEK!
They're back – and better (or worse) than ever!
PLUS Exclusive Dalek poster FREE for every reader!

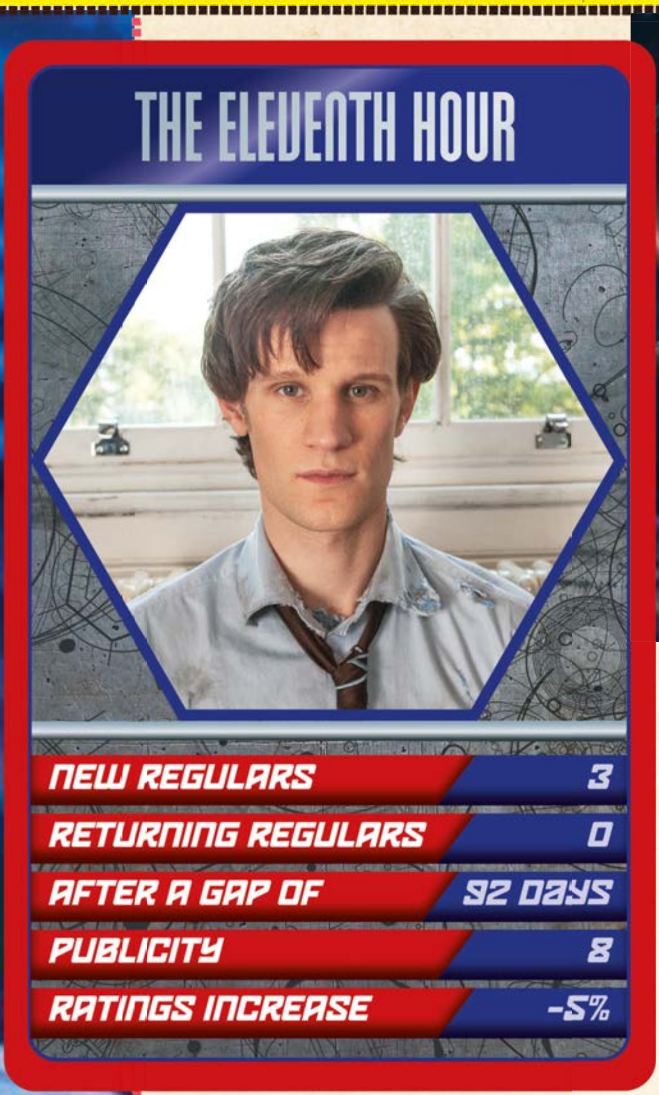

ROSE
NEW REGULARS 2
RETURNING REGULARS 0
AFTER A GAP OF 3,225 DAYS
PUBLICITY 10
RATINGS INCREASE 19%

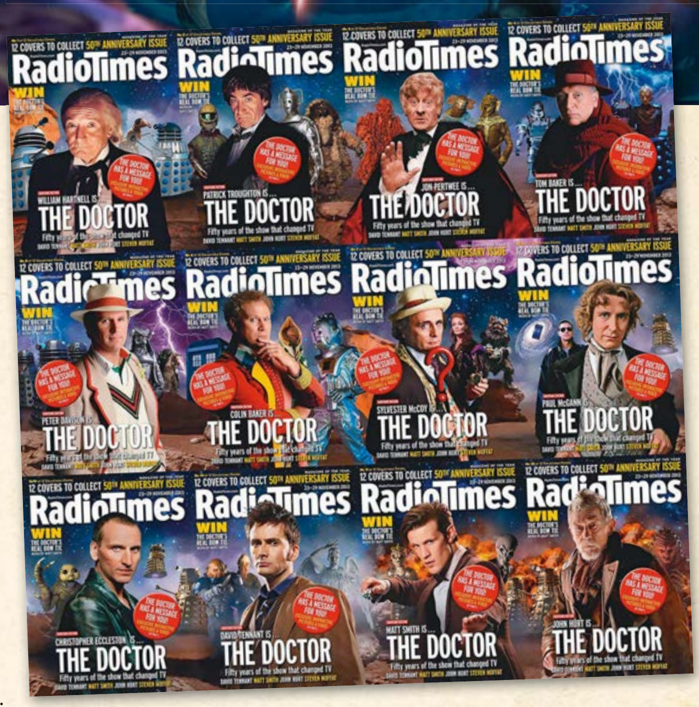
Top left: The *Radio Times* cover-dated 26 March-1 April 2005 featured a pull-out TARDIS cover that opened to reveal the ship's new control room.

Above left: This award-winning cover of the *Radio Times* (dated 30 April-5 May 2005) heralded the return of the Daleks.

Top right: Christopher Eccleston as the Doctor in a publicity photo for the 2005 series.

Left: Jimmy Vee, in his prosthetic head as the Moxx of Balhoon, during production of *The End of the World* (2005).


THE ELEVENTH HOUR
NEW REGULARS 3
RETURNING REGULARS 0
AFTER A GAP OF 92 DAYS
PUBLICITY 8
RATINGS INCREASE -5%


12 COVERS TO COLLECT 50th ANNIVERSARY ISSUE
RadioTimes
WIN
WILLIAM HARTNELL IS THE DOCTOR
PATRICK TROUGHTON IS THE DOCTOR
JON PERTWEE IS THE DOCTOR
TOM BAKER IS THE DOCTOR
PETER DAVISON IS THE DOCTOR
COLIN BAKER IS THE DOCTOR
SYLVESTER McCOY IS THE DOCTOR
PAUL McGANN IS THE DOCTOR
CHRISTOPHER ECCLESTON IS THE DOCTOR
DAVID TENNANT IS THE DOCTOR
MATT SMITH IS THE DOCTOR
JOHN HURT IS THE DOCTOR
Fifty years of the show that changed TV
THE DOCTOR HAS A MESSAGE FOR YOU

Top left: The Doctor (Matt Smith) in *The Eleventh Hour* (2010).

Top right: Amy (Karen Gillan) and the Doctor in a promotional image for Series 5 (2010).

Above right: The *Radio Times* dated 23-29 November 2013 promoted *The Day of the Doctor* with 12 variant covers, featuring each Doctor to date.

Below: The Doctor and River Song (Alex Kingston) in a publicity shot for *The Time of Angels/Flesh and Stone* (2010).

→ By 2010 *Doctor Who* was still riding a wave of popularity, so it could be argued that the last thing it needed was a relaunch. But every show needs refreshing now and then, particularly as the style of television had evolved so much during the 2000s.

A new Doctor (Matt Smith) and companion (Karen Gillan as Amy Pond), plus a more cinematic aesthetic, were the main hooks. (There was also a new showrunner, Steven Moffat – but in the real world few people are interested in behind-the-scenes developments.)

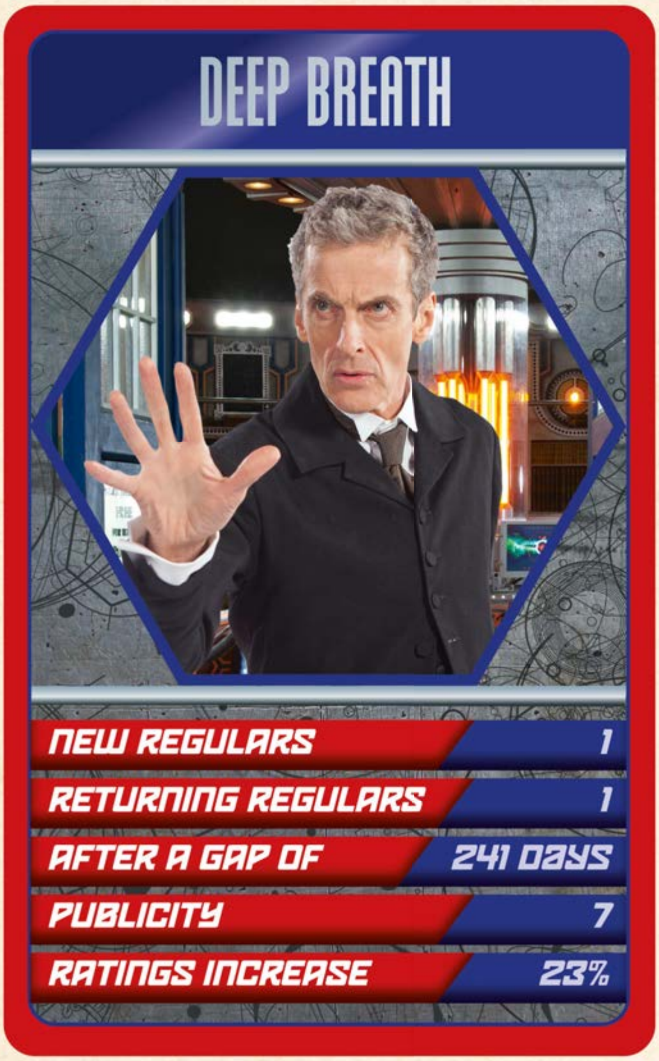
A fresh logo and title sequence ushered in new branding for a new brand. *Doctor Who* had been promoted with cinema trailers since *Voyage of the Damned* in 2007, but this time the trailer would be in eye-popping 3D (in vogue at the time). And, while the trailer emphasised the new leads and their flirtatious relationship, it also showcased the monsters. The television trailer went even further, tantalising existing viewers with the return of River Song (played by Alex Kingston).

The other function of this relaunch was to push the series internationally. On BBC America, the show was targeted at an audience unfamiliar with the series, so there was no need to address any pre-existing notions or to include familiar icons like the TARDIS.

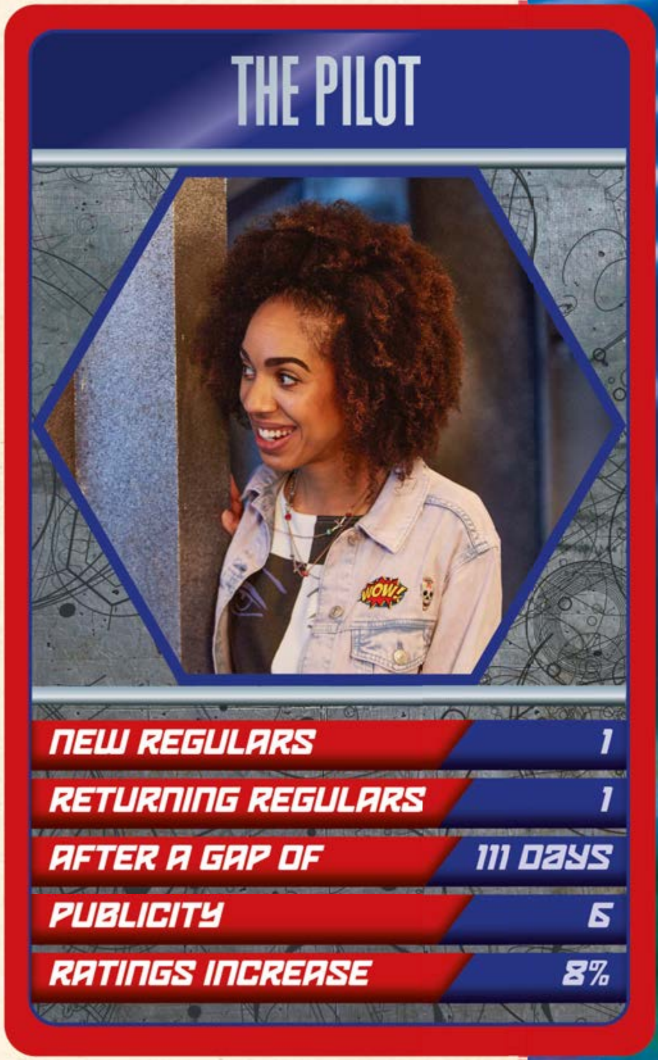
> ***THE DAY OF THE DOCTOR* WAS THE SHOW'S EQUIVALENT OF A POP GROUP RELEASING A GREATEST HITS ALBUM.**

This relaunch was enormously successful, establishing *Doctor Who* as a global brand, while in the UK the ratings for *The Eleventh Hour* (Matt Smith's first episode) were up on the previous three season openers (although down to the previous episode, a New Year's Day Special). This momentum was maintained all the way through to 2013, the show's 50th anniversary year; even the contentious decision to split Smith's second and third seasons (2011-13) helped maintain the ratings, as it meant the series now had twice as many opening nights.

The arrival of Peter Capaldi's Doctor in 2014 presented more of a challenge. The series had a new title sequence and theme arrangement to signify a bold new era, but the only thing that had really changed was the lead actor. By now *Doctor Who* had been a regular feature of television schedules for nine years, and it had enjoyed an extraordinary amount of publicity during the last two months of its



NEW REGULARS	1
RETURNING REGULARS	1
AFTER A GAP OF	241 DAYS
PUBLICITY	7
RATINGS INCREASE	23%



NEW REGULARS	1
RETURNING REGULARS	1
AFTER A GAP OF	111 DAYS
PUBLICITY	6
RATINGS INCREASE	8%

anniversary year. *Doctor Who* was everywhere, so a degree of audience fatigue might be understandable.

The 50th Anniversary Special, *The Day of the Doctor* (2013), was the show's equivalent of a pop group releasing a greatest hits album. Even if a group can keep going after such a milestone, it can sometimes be difficult to follow a 'greatest hits'; whatever you do can be perceived as a comedown and more of the same. Avoiding that trap was the challenge faced by *Doctor Who* in 2014.

The result was a trailer made up of brief glimpses of monsters and explosions, with Clara (Jenna Coleman) wondering "I don't know who the Doctor is any more" and the Doctor promising to take her on a journey "into darkness" while questioning whether he was a good man. This was very much in tune with the zeitgeist: the increasingly adult and serious takes on Superman, Batman and other superheroes in films and television. And *Doctor Who* certainly became a lot darker, literally and figuratively, during Capaldi's first two seasons.

The question, though, is whether it was a good way to relaunch the series. Had people grown tired of it during Matt Smith's tenure because it was too sunny? His Doctor, after all, had become more serious and angst-driven towards the end, in the way that Doctors so often do. In terms of trying to position *Doctor Who* in a global market, it made sense to cater to the same audience as the superhero franchises. But the problem with making something look like everything else is that it's no longer clear what its unique selling point is.

This issue became even more marked in 2015, when one of the teaser trailers used the Doctor's quote "Same old, same old, just the Doctor and Clara Oswald in the TARDIS" as a tagline. Though meant ironically, this was a questionable message to send out to the great unimpressed.

The Series 10 promotion in 2017 could be considered a 'soft' relaunch; *Doctor Who* had, after all, been off the nation's screens for over a year, save for the 2016 Christmas Special. And the way it was promoted seemed to be a correction to, or reaction against, the way the preceding series had been handled. With a new companion (Pearl Mackie as Bill Potts), there was a new hook; the trailer and the imagery made available to the press and streaming services all placed the emphasis on Bill and her irreverent, quirky relationship with the Doctor. In contrast to the preceding years, the trailer was bright, colourful and *funny*. The tagline made it clear: "See the universe *anew*".

This lesson was taken even further forward for the latest relaunch, for Jodie Whittaker's Doctor in 2018. The casting of a female Doctor was already a big news story, with endless analysis of its social significance. →

Above left: The Doctor (Peter Capaldi) in *Deep Breath* (2014).

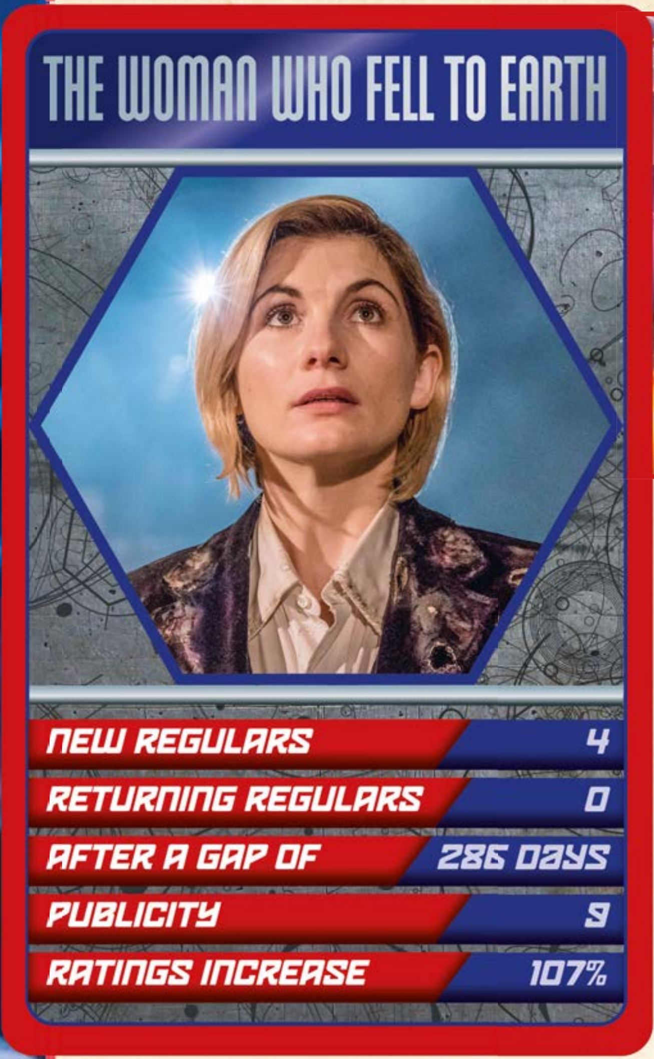
Above right: Bill Potts (Pearl Mackie) in *The Pilot* (2017).

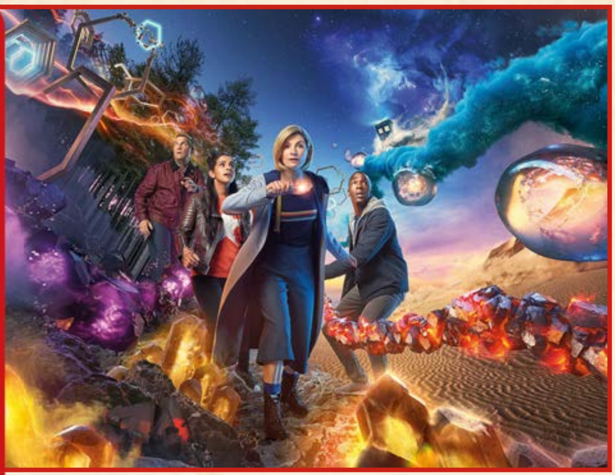
Below: Clara (Jenna Coleman) is reflected in the Doctor's eye in the trailer for Series 8 (2014).

Right: The Doctor (Jodie Whittaker) in *The Woman Who Fell to Earth* (2018).

Far right: The Doctor and her friends – Graham (Bradley Walsh), Yaz (Mandip Gill) and Ryan (Tosin Cole) – in a promotional image for the 2018 series.

Below: The *Radio Times* cover-dated 21-27 July 2018 offered a “sneak preview” of Jodie Whittaker’s first series, more than two months before it began.





JOHN CRAVEN ON COUNTRYFILE AT 30
21-27 JULY 2018
RadioTimes
INSIDE
First pictures
On-set secrets
New co-stars
Exclusive interviews!
EXCLUSIVE SNEAK PREVIEW
Meet the Doctor!
Jodie Whittaker reveals the all-new Who

→ So, just as with the relaunch back in 2005, there was a snowball effect of media (and public) interest leading to the BBC giving the series a bigger push. The casting announcement was an event in itself, with Whittaker being revealed in a specially recorded scene broadcast after the final of the men’s tennis at Wimbledon. Then, in recognition of *Doctor Who*’s global audience, the first trailer was premiered at the San Diego Comic-Con. Just like Series 10, the emphasis was on innovation (“All of this is new to me. New faces, new worlds, new times”) and on the Doctor’s relationship with her companions (“If I asked really, really nicely would you be my new best friends?”).

On the other hand, the focus in the BBC trailer was very much on the fact that the Doctor was now a woman, with a very literal glass ceiling smashing above her, accompanied by the empowering chorus of *Glorious* by Macklemore and Skylar Grey and the tagline “It’s about time”. This trailer was unusual, as it wasn’t *about* the contents of the forthcoming new series at all; no promise of excitement, adventure and exploding things. Rather, it served as a reminder of the fact that the arrival of a female Doctor was a big deal and a television event in and of itself.

The promotional imagery for the 2018 season could also be seen as a way of reaching out to erstwhile viewers who’d become jaded with the series during Capaldi’s time because it was too dark and grim. By contrast, the Thirteenth Doctor and her diverse ‘fam’ were shown gazing in fear and wonder at a collection of crystalline structures in a desert near a floating forest while the TARDIS drifted by on a cloud. It was bright, it was colourful, and it promised fun for all the family. It couldn’t be more different to the usual action-hero shots of the Doctor and companion running – or striding grimly – through a dark, explosion-ravaged hellscape. Rainbows were in; furrowed brows were out.

The strategy worked. Nearly 11 million people tuned in to watch the series’ opening episode, *The Woman Who Fell to Earth*, with *Doctor Who* getting its largest audience share since David Tennant’s Christmas Specials. It has to be said that the episode itself was just as dark and grim as anything broadcast during Capaldi’s time. Whether a brighter, more colourful version of the show, as in Russell T Davies’ tenure, would have been more popular with viewers we’ll never know, but very soon the viewing figures returned to more or less where they’d been during Capaldi’s last season.

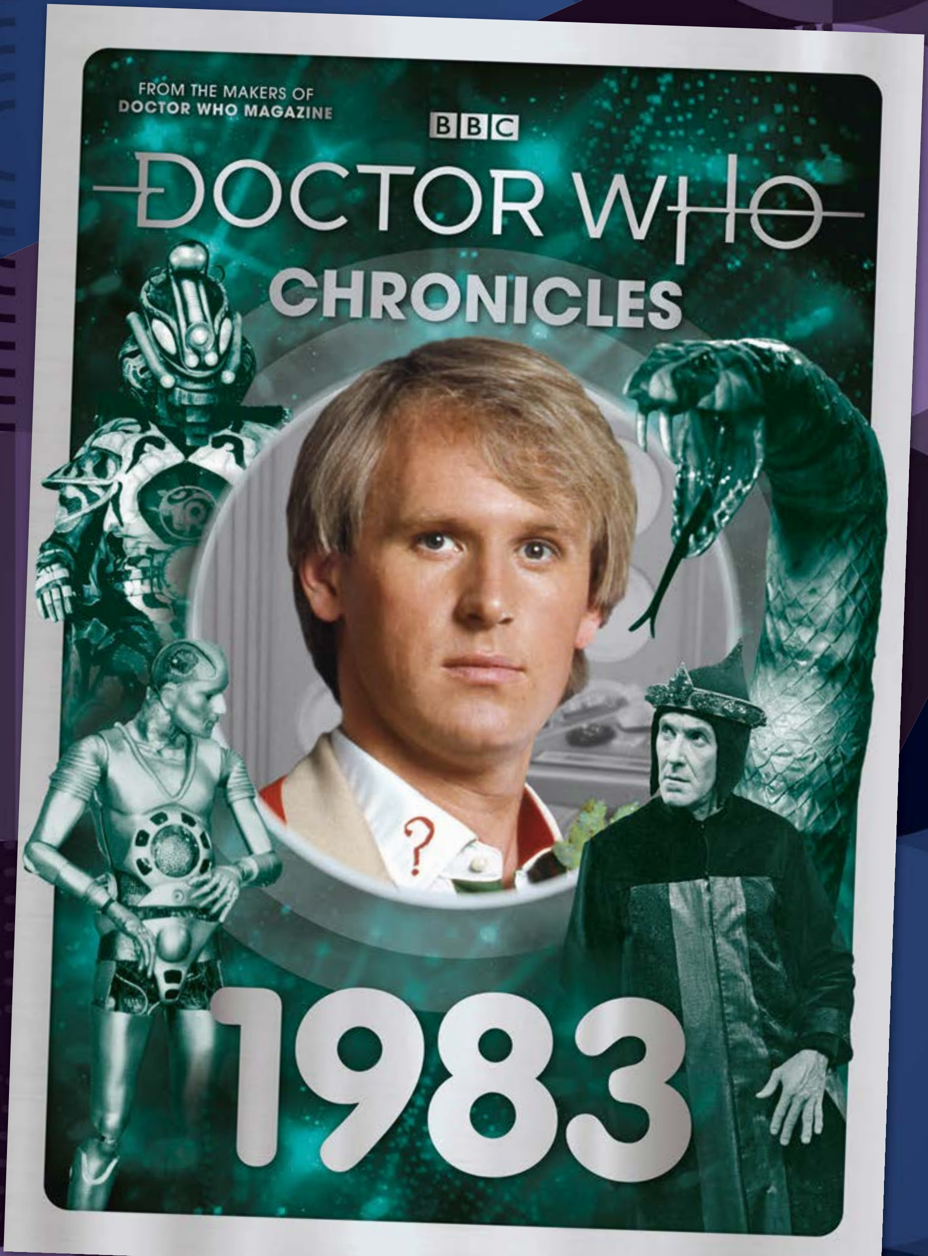
THE ARRIVAL OF A FEMALE DOCTOR WAS A BIG DEAL AND A TELEVISION EVENT IN ITSELF.

Another possible factor: promotion for the rest of the season was relatively muted, with the ‘Coming Soon’ trailer detailing, in strict alphabetical order, the guest stars appearing in forthcoming episodes, rather than giving sneak previews of the monsters or any hint of what those episodes would be about. It’s easy to understand the rationale behind this; it’s how you would promote any television series or movie that features a highly regarded cast. But it would have meant little to younger audiences, nor would it have left long-term viewers buzzing with excitement. Possibly something along the lines of the ‘Coming Soon’ trailers shown at the end of *The Christmas Invasion* (2005), *The Runaway Bride* (2006) and *Voyage of the Damned* (2007) might have been more effective.

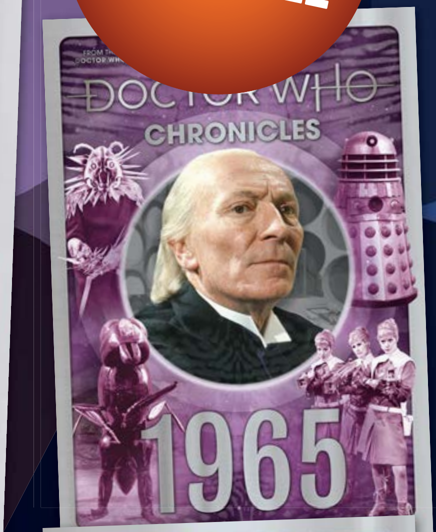
Which brings us up to date, with the promotion of *Flux*. It’s bright, colourful and exciting. With all the tribulations of the past 18 months, just for *Doctor Who* to return and for it to be as ambitious and spectacular as ever is a newsworthy achievement that deserves to be shouted from the rooftops. Plus, there’s a new companion or two and the promised return of the Sontarans, the Weeping Angels, the Cybermen and the Ood.

This time, *Doctor Who* is using all its selling points. It’s doing everything right. **DWM**

The third issue in a new series of bookazines examining the landmark years of *Doctor Who*'s history...


FROM THE MAKERS OF DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1983

ALSO AVAILABLE


DOCTOR WHO
CHRONICLES
1965

FROM THE MAKERS OF DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1975

ARC OF INFINITY
GERALD FLOOD
PAGES OF HISTORY

Available NOW from *panini.co.uk* and selected branches of WH Smith while stocks last, price £9.99.

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The **Five Faces of DOCTOR WHO**

Forty years ago, BBC2 treated viewers to some rare glimpses of *Doctor Who*'s distant past. This repeat season would have a profound impact on the series, as **CHRIS BENTLEY** explains.

Doctor Who fans are now accustomed to breaks of over a year between seasons, but in the early 1980s the ten-month gap between Seasons 18 and 19 was unprecedented.

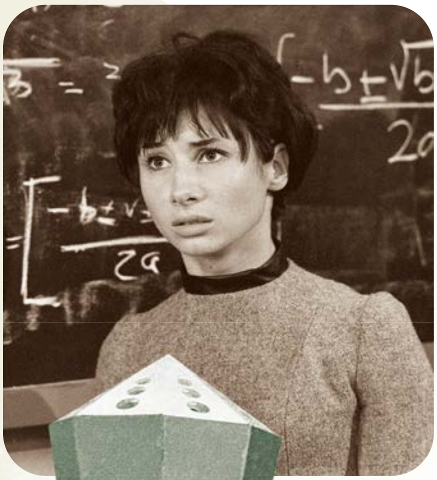
Before 1969, season breaks were a matter of only eight weeks or so. Intervals of six or seven months then became standard until 1980, when an extension to eight months was necessitated by the cancellation of *Shada*, the Season 17 finale. But once the Fourth Doctor (Tom Baker) had fallen from the gantry of the Pharos Project radio telescope, initiating his regeneration at the end of *Logopolis* Part Four on 21 March 1981, the new Doctor (Peter Davison) wouldn't be seen in his first adventure, *Castrovalva*, until 4 January 1982.

To mitigate the long wait, producer John Nathan-Turner lobbied BBC2 Controller Brian Wenham to schedule a special repeats season entitled *The Five Faces of Doctor Who*. "I thought it was essential to keep the show on the boil with the public," Nathan-Turner told *Doctor Who Monthly* in 1983. "In addition, after seven years in the role, there was a whole barrage of viewers – anybody who was nine or under – who only knew Tom as the Doctor. Inevitably it was going to be the hardest job yet moving over into a new Doctor. So my main reason for wanting to do the *Five Faces* season was to educate the younger viewers that there had been other actors who had played the part."

In the 1960s and 70s, *Doctor Who* repeats were a rarity – unedited repeats even more so. A power blackout across part of the country prevented millions of viewers from tuning in to the first episode, *An Unearthly Child*, on its original broadcast on Saturday 23 November 1963, so it was repeated the following Saturday directly before episode two, *The Cave of Skulls*. But after that, with around 45 new episodes airing each year, the BBC schedulers considered repeats unnecessary. In 1968, however, a nine-week gap between *The Wheel in Space* and *The Dominators* was plugged by a repeat run of the previous year's *The Evil of the Daleks* – albeit with a two-week interruption between the third and fourth episodes for coverage of the 1968 Wimbledon tennis tournament.

The next repeat came in 1971, when Season Eight was supplemented by a re-run of *Spearhead from Space*, the four-part introductory story for the Third Doctor (Jon Pertwee), first shown in January 1970. This began a fortnight after the concluding episode of *The Dæmons* and was transmitted weekly in a Friday evening slot.

> **"I thought it was essential to keep the show on the boil with the public."**
>
> **JOHN NATHAN-TURNER**



The Dæmons was also re-shown in 1971, edited into a single 89-minute episode for a special Christmas edition on 28 December. Unexpectedly, the screening was a huge success, attracting 10.5 million viewers – some two million more than had watched the original serialised broadcast. As a result, 11 more 'omnibus' holiday specials followed over the next six years, all compiled from serials originally transmitted within the previous 18 months. (For a more comprehensive look at the omnibus specials, see *A Metebelis Christmas* in **Doctor Who Magazine** issue 520.)

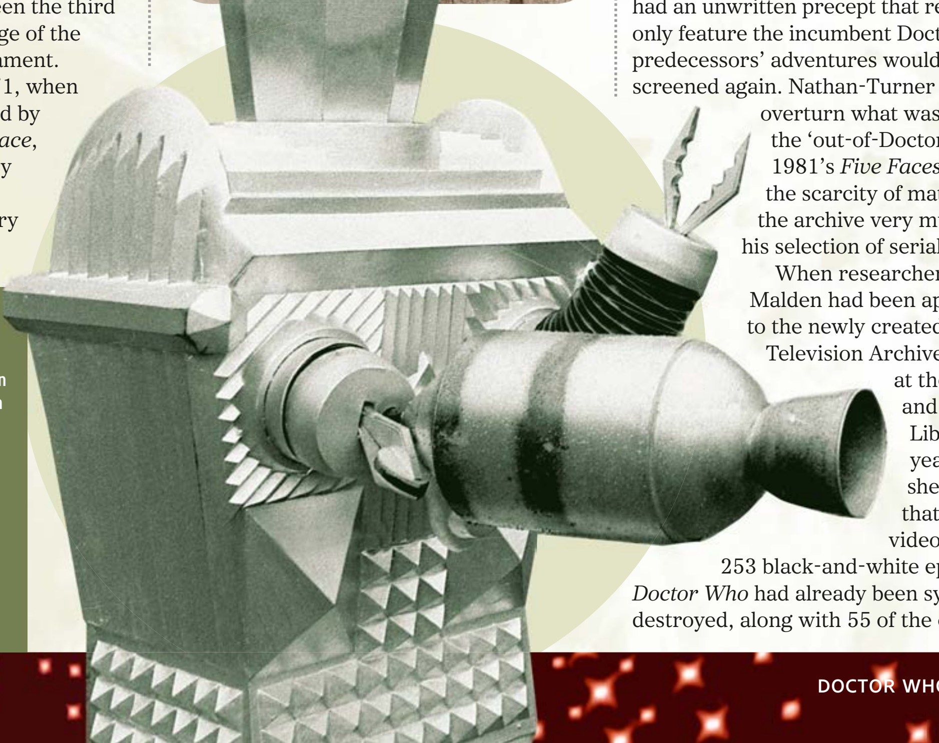
But in 1976, BBC1 Controller Bryan Cowgill decided to fill a void in his summer schedule with an unedited repeat of the previous year's four-part serial *Planet of Evil*, broadcast daily from Monday to Thursday in the first week of July. The ratings proved respectable, averaging at about 4.5 million across the week, so the following year saw a repeat of the four-part 1976 serial *The Deadly Assassin* on each Thursday evening in August.

For the next four years, *Doctor Who* repeats became a regular part of the summer holiday schedules, with two of the four-part stories from the most recent season transmitted either weekly (1978-79) or daily (1980-81) in July and August: *The Invisible Enemy* and *The Sun Makers* in 1978, *The Pirate Planet* and *The Androids of Tara* in 1979, *Destiny of the Daleks* and *City of Death* in 1980, and *Full Circle* and *The Keeper of Traken* in 1981.

For the series' fans, this arrangement was preferable to edited repeats – but what they really wanted to see were much older serials. Letters continually arrived at the *Doctor Who* production office requesting re-runs of stories such as *The Daleks' Master Plan* (1965-66), *The Tomb of the Cybermen* or *The Ice Warriors* (both 1967), serials that couldn't be re-shown as they'd been wiped to enable the expensive videotape they were recorded on to be re-used for other programmes.

In addition, the BBC Drama Department had an unwritten precept that repeats could only feature the incumbent Doctor, so his predecessors' adventures would never be screened again. Nathan-Turner sought to overturn what was known as the 'out-of-Doctor' rule with 1981's *Five Faces* season, but the scarcity of material left in the archive very much limited his selection of serials.

When researcher Sue Malden had been appointed to the newly created role of Television Archive Selector at the BBC Film and Videotape Library three years before, she'd found that the videotapes of all 253 black-and-white episodes of *Doctor Who* had already been systematically destroyed, along with 55 of the colour →



Opposite page: The five Doctors represented in the 1981 repeat season – William Hartnell in the first episode, *An Unearthly Child* (1963), Patrick Troughton in *The Krotons* (1968-69), Jon Pertwee in *The Three Doctors* (1972-73), Tom Baker in *Logopolis* (1981) and Peter Davison (from the 1982-84 title sequence).

Top: Producer John Nathan-Turner in his office in 1981.

Above right: Carole Ann Ford as Susan in *An Unearthly Child*.

Right: One of the eponymous creatures from *The Krotons*.

Right: Television Archive Selector Sue Malden at the BBC Film and Videotape Library in 1981.

Far right above: Pletrac (Peter Halliday) and Vorg (Leslie Dwyer) in *Carnival of Monsters* (1973).

Far right below: Omega (Stephen Thorne) with two of the Doctors in *The Three Doctors*.

→ episodes. The earliest complete season for which all the original 2" PAL videotapes had been retained was Season 12 (1974-75), Tom Baker's first.

Malden immediately put a stop to the destruction of any more episodes and, by 1981, she and her team had managed to recover copies of 117 of the missing black-and-white programmes and 54 of the lost Third Doctor episodes, albeit in the form of 16mm monochrome telerecordings. Six colour episodes had also been returned to the BBC from a station in Canada, but these were 525-line NTSC format tapes and not considered to be of broadcast quality on the UK's 625-line system.

Brian Wenham offered Nathan-Turner 24 weekday slots on BBC2, running Monday to Thursday at 5.40pm. (The Friday slot was taken by a season of classic *Tarzan* movies from the 1930s and 40s.) This dictated the format for the *Five Faces* season and Nathan-Turner mapped out a plan for six four-part serials: one each showcasing the first four Doctors, the new Doctor's debut in *Logopolis*, plus the tenth anniversary adventure *The Three Doctors* (1972-73).

"At the back of my mind, even then, I was already thinking about a *Five Doctors* special for the 20th anniversary," said Nathan-Turner in 1983. "Now whether I was going to do it myself or not was immaterial – it had to be set up to be acceptable to the public by reminding them of the other Doctors. The *Five Faces* season set up the concept of five Doctors with the public, giving impetus to the special."

The Three Doctors was key to that impetus, serving as a reminder that each of the Doctor's various iterations could, with the intervention of the Time Lords, co-exist for a short period.

For the serial featuring the First Doctor (William Hartnell), Nathan-Turner felt it was important to show his debut story from 1963, billed as *An Unearthly Child* [aka *100,000 BC*]. Fortunately, this was one of the surviving stories, but the only other four-part First Doctor serials that Nathan-Turner could have selected were *The Aztecs* (1964), *The Romans* (1965), *The Space Museum*

MENTAL IMAGES

For the 1968 repeat of *The Evil of the Daleks*, producer Peter Bryant and writer David Whitaker cleverly incorporated the seven-part repeat serial into the series' ongoing continuity. They did this by presenting it as a projection of a previous adventure, intended to warn TARDIS stowaway Zoe (Wendy Padbury) of the kind of dangers she might face while travelling with the Doctor (Patrick Troughton) and Jamie (Frazer Hines).

In the closing moments of *The Wheel in Space* Episode 6, the Doctor dons a device that shows his thought patterns on the screen in the TARDIS control room. "I'm going to weave them into a complete story for you," he tells Zoe. "Have you ever heard of the Daleks?" Zoe then watches in fascination as a scene from the opening of *The Evil of the Daleks* Episode 2 plays out on the screen: a Dalek demanding the terrified Kennedy (Griffith Davies) to identify himself before exterminating him.

The following week, the opening 20 seconds of *The Evil of the Daleks* Episode 1 were transmitted with a new voiceover dialogue between the Doctor and Zoe, reminding viewers that they were now watching the Doctor's 'thought story'. When new episodes resumed with *The Dominators* Episode 1, the TARDIS crew arrived on planet Dulkis for a holiday and a weary Doctor explained to his companions that "It's a very exhausting business projecting all those mental images, you know."

Subsequent repeats were simply introduced by BBC continuity announcers as another chance to see a recent story.

Above: The Doctor recalls a recent adventure with the Daleks in *The Wheel in Space* (1968).

Right: Wendy Padbury as Zoe in *The Wheel in Space*.

Far right: A Dalek materialises in the opening sequence of *The Evil of the Daleks* Episode 2 (1967).

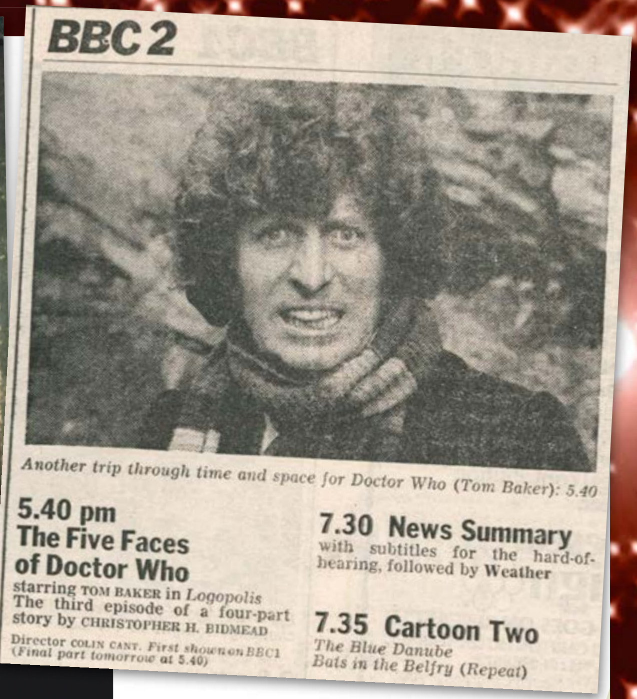
Right: *Doctor Who Monthly* issue 58, published on 8 October 1981, included features on all the stories in the *Five Faces* season.

Far right: *Radio Times* promoted the repeat of *Logopolis* Part Three with a photo of Tom Baker as the Doctor from *The Masque of Mandragora* (1976).

Right below: The BBC2 logo that preceded each programme in 1981.

Bottom: The Doctor and the Master (Anthony Ainley) in *Logopolis*.

DOCTOR WHO
A MARVEL MONTHLY 40P
NOVEMBER Nº58
THE MANY FACES OF DOCTOR WHO
FEATURING CARNIVAL OF MONSTERS AND LOGOPOLIS
500 YEAR DIARY
DOCTOR WHO ARCHIVES
THE KROTONS
A NEW DOCTOR WHO STORY "JUNKYARD DEMON"
AN UNEARTHLY CHILD


BBC 2

Another trip through time and space for Doctor Who (Tom Baker): 5.40

5.40 pm The Five Faces of Doctor Who
starring TOM BAKER in *Logopolis*
The third episode of a four-part story by CHRISTOPHER H. BIDMEAD
Director COLIN CANT. *First shown on BBC1 (Final part tomorrow at 5.40)*

7.30 News Summary
with subtitles for the hard-of-hearing, followed by **Weather**

7.35 Cartoon Two
The Blue Danube
Bats in the Belfry (Repeat)

(1965), *The Ark* (1966) or *The Gunfighters* (1966). For the Second Doctor (Patrick Troughton), the choice was a fait accompli: the single complete four-parter available was *The Krotons* (1968-69), a story notable as the series' scriptwriting debut for future script editor Robert Holmes.

The selection of the remaining Third and Fourth Doctor serials was offered to former producers Barry Letts and Philip Hinchcliffe respectively. Letts' choice was limited to *Spearhead from Space*, *Day of the Daleks* (1972), *Carnival of Monsters* (1973), *The Time Warrior* (1973-74) and *Death to the Daleks* (1974). He picked *Carnival of Monsters*, a story he'd directed himself, with the caveat that he be permitted to amend the ending of Episode Four. This involved trimming 46 seconds from the final interaction between Vorg (Leslie Dwyer) and Pletrac (Peter Halliday), in order to remove a series of close-ups that showed a very noticeable crease in Halliday's bald wig.

The season began on 2 November with 4.6 million viewers tuning in for *An Unearthly Child*.

Hinchcliffe could choose from any of 13 four-part serials he'd produced between 1974 and 1977. He selected the opening story of Season 14, *The Masque of Mandragora* (1976), which boasted lush location filming in Portmeirion, North Wales. Sadly, the *Five Faces* repeat of this serial fell foul of a longstanding agreement between the BBC and Equity, the British performers and creative practitioners trade union.

Intended to safeguard residual payments to the union's members, the agreement limited the annual number of what were known as 'out-of-time' repeats – programmes originally broadcast more than two years before. In 1981, the 'out-of-time' limit had recently been re-negotiated to 26 separate programmes a year on each of the BBC channels. *Logopolis* didn't fall into the 'out-of-time' bracket but the other episodes of the *Five Faces* season constituted 20 of BBC2's allocation for 1981.

By the end of October, the channel had only transmitted a single 'out-of-time' episode of *Fawlty Towers* from 1975 and four 'out-of-time' episodes of *Secret Army* from 1978, but a re-run of five episodes from the 1975 series of *Porridge* was also planned for late in the year. At the eleventh hour, Nathan-Turner was informed that he would have to drop one of his 'out-of-time' serials from the season and the only one that he felt was expendable was *The Masque of Mandragora*, reducing the *Five Faces* season to 20 episodes. As it turned out, the necessary slots for the *Porridge* re-run couldn't be found before the end of the year, so those programmes were shunted into January 1982 instead.

Titled on-screen as *The Five Faces of Dr Who* [sic], the season was advertised on BBC1 on 19 October 1981, directly after that week's episode of *Top of the Pops*. A trailer was made, comprised of lengthy clips from each of the five serials, which ran to four minutes and ten seconds.

The season itself began on 2 November, with 4.6 million viewers tuning in for *An Unearthly Child*. The original transmission order of *The Three Doctors* and *Carnival of Monsters* was swapped so that *The Three Doctors* Episode One aired on the series' 18th anniversary, Monday 23 November 1981, and the run ended with *Logopolis* Part Four on 3 December. Ratings were reasonably consistent throughout, averaging 4.9 million viewers across the five serials. Six million viewers watched *Carnival of Monsters* Episode Four and *Logopolis* Part Three, and *Logopolis* proved to be the most popular serial overall, averaging 5.5 million viewers over that week.

In terms of Nathan-Turner's aims for the season, *The Five Faces of Doctor Who* was an unqualified success, firmly re-establishing the concept of regeneration and multiple Doctors. It also broke the stranglehold of the 'out-of-Doctor' rule once and for all, which delighted him. As he told **DWM**, "The *Five Faces* season was so successful that everyone at the BBC quickly forgot the 'out-of-Doctor' rule the following year and commissioned another repeats season [1982's *Doctor Who and the Monsters*]."

Forty years on, *The Five Faces of Doctor Who* undoubtedly seems quaint and inadequately restricted when all but 26 of the original serials are available to watch at any time. But for a generation of fans the season was a vital reinstatement of the series' heritage. As well as paving the way for *The Five Doctors* and other elements of the 20th-anniversary season, it changed how the BBC regarded the older material in its archive, facilitating landmark retrospective screenings at the National Film Theatre and the Tyneside Cinema, and prompting the series' commercial exploitation via the home video market, starting with the release of 1975's *Revenge of the Cybermen* on videocassette in October 1983.

It was arguably the most important set of repeats in *Doctor Who*'s history. **DWM**

AMAZING SPACES

DAFYDD SHURMER, *Doctor Who*'s production designer, takes **PAUL KIRKLEY** on a tour of the Series 13 universe.

Earlier this year, Dafydd Shurmer received a huge – if unintended – compliment from John Bishop. "John went in through the main entrance, rehearsed a scene, then shot the scene. It was only when he walked out of the back he realised it was a set," recalls Daf, who's just completed his second series as *Doctor Who*'s production designer.

"My wife also came to visit me on that set," he adds, "and she said, 'It's mad how you always find these locations that are perfect for the script.' I said, 'That was a set – we built that!'"

In fact, the only person who seems to need convincing about how good Daf's work is, is Daf. "People say I'm too hard on myself," he says. "But I always think we could do better. The first idea, the first sketch, is never what ends up on screen..."

As you might expect, realising a space, time and multi-dimension spanning sci-fi epic in the middle of a global pandemic brought its fair share of challenges.

"What made it a bit more difficult this year was knowing we weren't going to be doing any shoots abroad, which usually makes life a bit easier, in terms of finding different environments and different vistas," says Daf. "So we've had to find more locations closer to home.

"We've also had to build a lot more in the studio than we ever have before, and on a tighter schedule," he continues. "We've had to work out when we can strike sets, rebuild sets... There were some sets we had to strike and then rebuild again – we couldn't leave them up, because we needed the studio space.

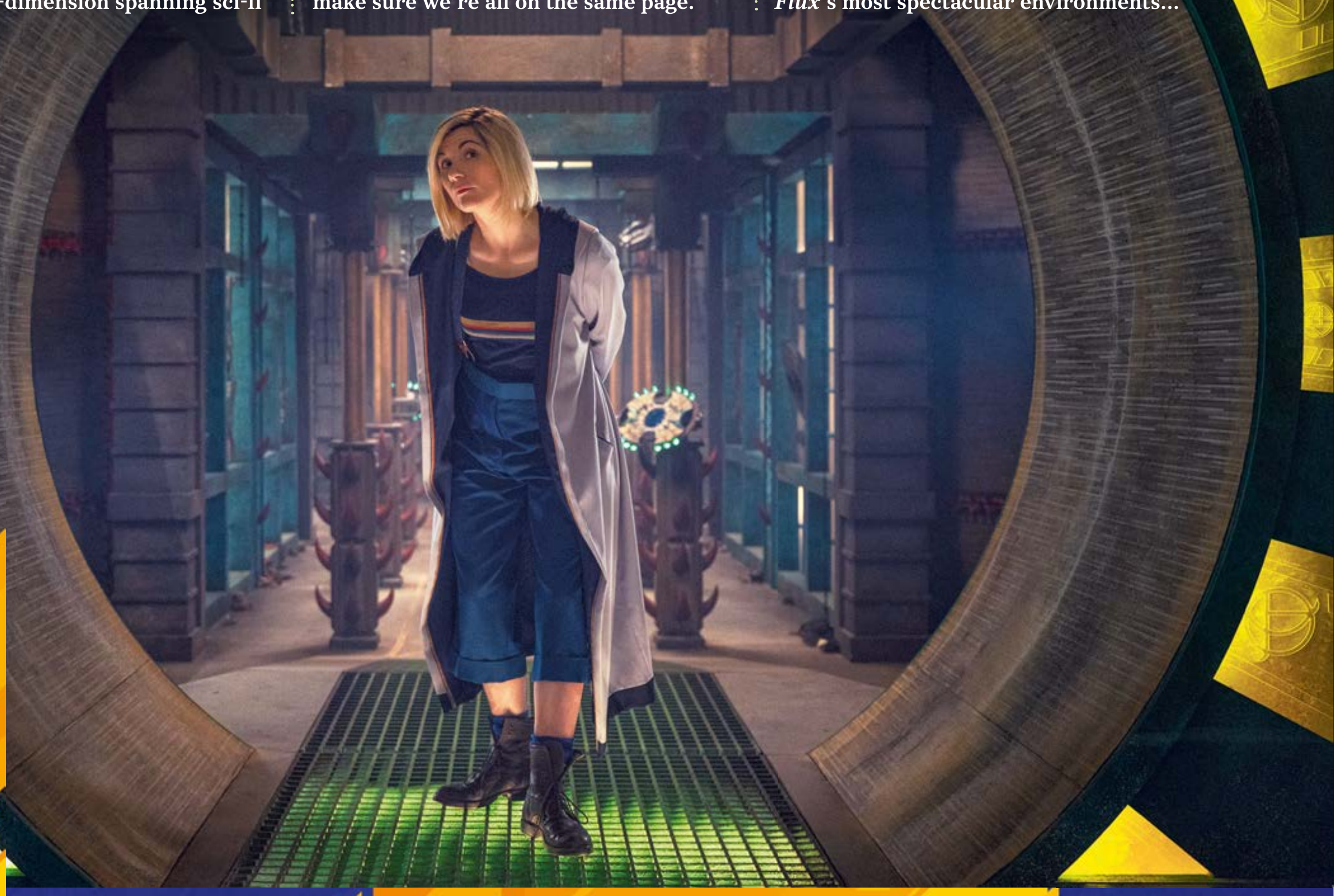
"And we've done more with green screen and CG effects. We've been working closely with [effects house] DNEG. It's a constant conversation – sharing information and references to make sure we're all on the same page."

Other challenges proved more more prosaic. The production faced the same cost and supply issues as the rest of the UK. "Timber went up about 33 per cent during the year. It's also been hard to get hold of materials. We've had to think outside the box, in terms of both our designs and the materials we could use to build them."

Having started his *Doctor Who* apprenticeship on the 2007 classic *Blink*, Daf served as supervising art director for Series 9-11 before succeeding Arwel Wyn Jones as production designer for Series 12.

For all the obstacles thrown in his path over the past year, Daf says working as part of the 68-strong art department has been a pleasure. "We're very lucky to have a really good, really tight team who've all known each other for a long time," he says.

Daf sat down with Doctor Who Magazine to talk us through some of *Flux*'s most spectacular environments...



Above: Production designer Dafydd Shurmer.

Right: The Doctor (Jodie Whittaker) aboard Karvanista's spaceship in *The Halloween Apocalypse*.

KARVANISTA'S LUPARI SHIP

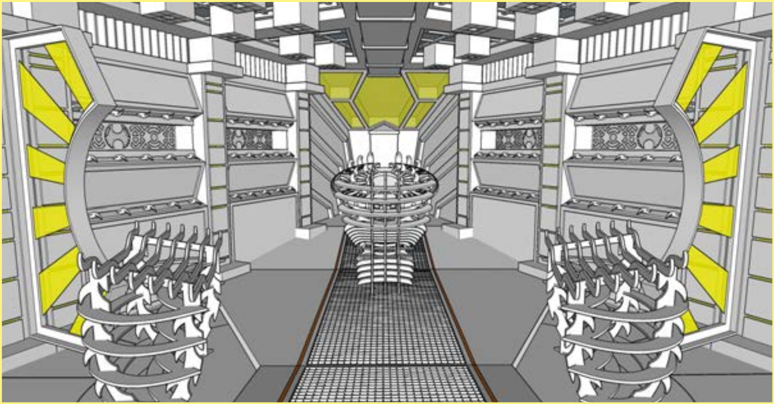
"That was the first thing we built. I remember getting a text from Chris saying, 'Can you design a spaceship for a Samurai dog?!'

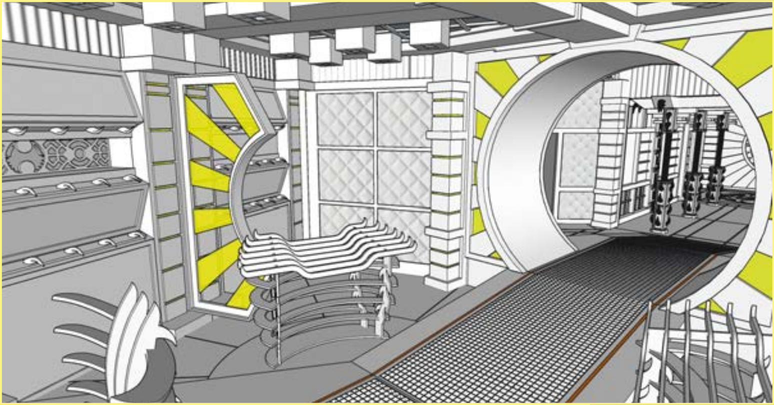
"I designed and drew all of this myself. I don't normally get time to do that, so it was a nice one to do.

"The cage that Dan was in, Jamie [Magnus Stone, director] liked the idea of it being almost like a birdcage – that's why we had it hanging off the ground.

"The script describes the ship as 'as much warrior tent as spaceship', but we didn't go too much down the fabric route, because we wanted to make it look a bit more aggressive. All the walls are clad in weapons that he's got from past battles – an awful lot of which were water pistols painted different colours!

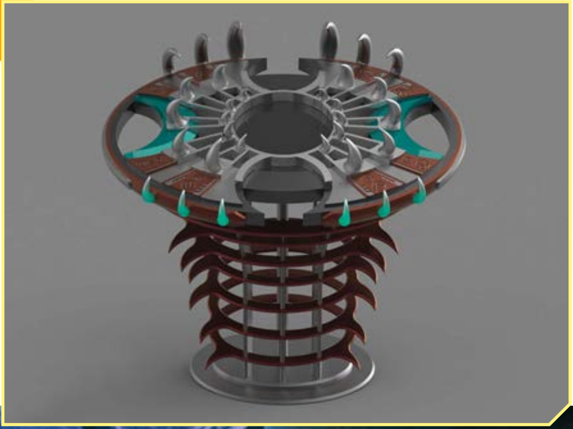
"Karvanista's weapon was a lovely build, too. Originally he was going to have two pistols, then we started talking about whether he should have a kind of Samurai sword. But because of the design of the costume, it would have been impossible for him to draw a sword, so then we found a reference for an axe, which is when we went down the route of an axe blaster. We made some practical blades that spin open."





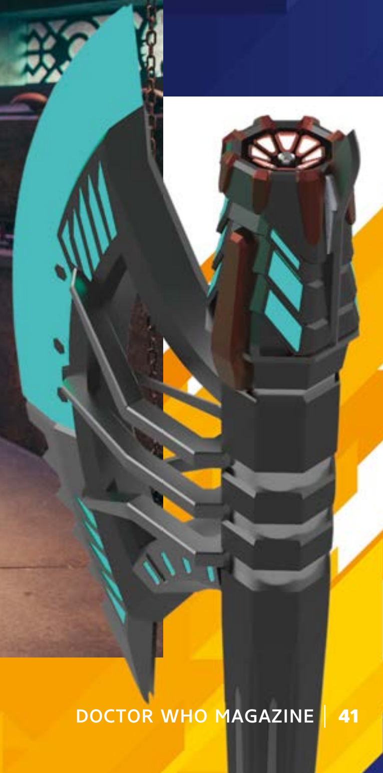
Above: Concept art of the interior of Karvanista's spaceship.

Far left: Dan (John Bishop) is trapped inside Karvanista's cage.



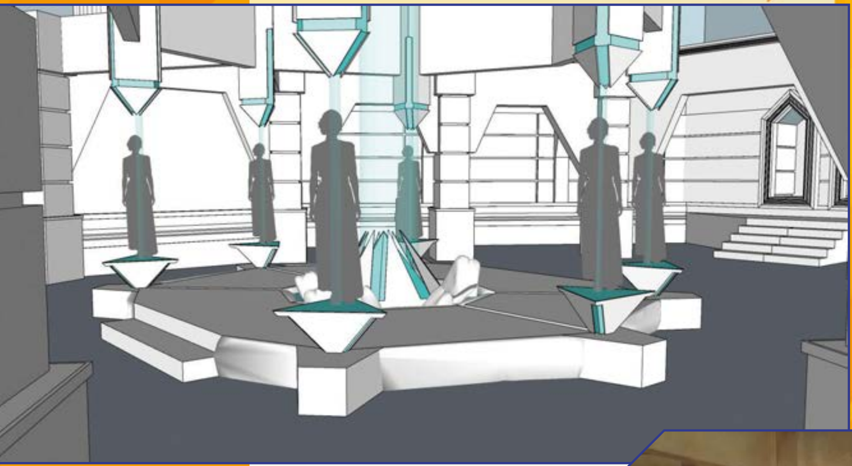
Left: Concept art of the spaceship's flight controls.

Below left: The Doctor confronts Karvanista (Craige Els) on the flight deck.



Below right: Concept art of Karvanista's axe blaster.

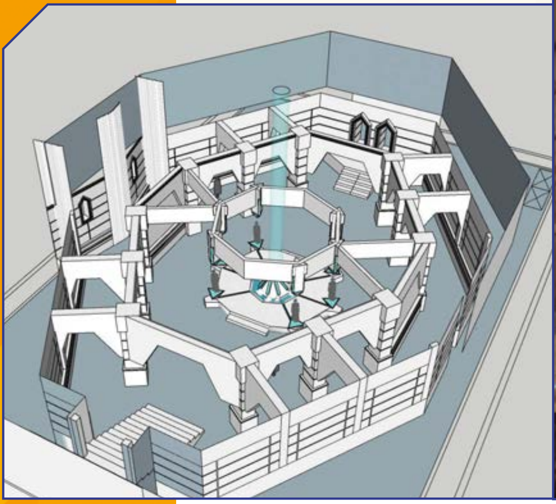
THE TEMPLE OF ATROPOS



"That was built in 15 days in Studio 4, our biggest studio. It was one of the first big things we built for the series. It was a big space, a mystical space, with all these ruins.

"The thinking behind it was a kind of upside-down pyramid. Chris mentioned pyramids in the script, which is why we added a lot of pyramid shapes into the design.

"I was also asked to build the exterior, but I didn't have the time to do it. Then I was out for a walk in town, and was looking at the Welsh government building [Cathays Park 2 in Cardiff] which has these big concrete structures… I felt that gave us a point of interest, and the sense of scale, that we needed. I knew DNEG could do the rest, adding bits of desert to the side and so on. I can't wait to see what they've done with it."

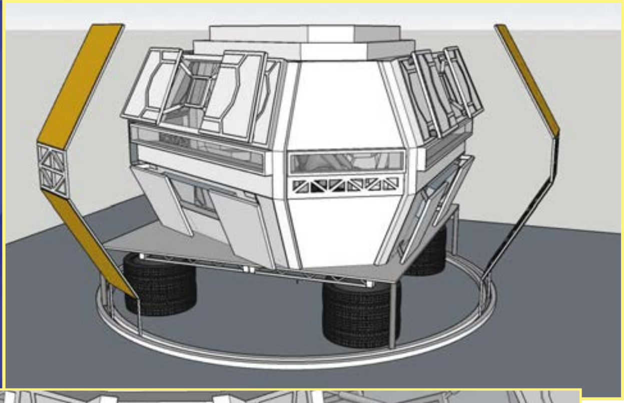


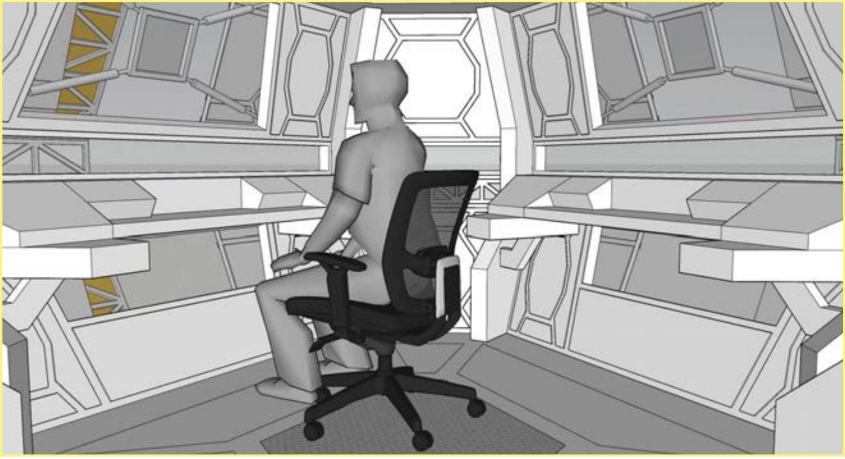
OUTPOST ROSE

"The original reference I drew up was a lighthouse floating on an asteroid, envisaging Vinder in the beacon on the top.

"It has 360-degree views, and we built this rig that goes around it with satellites on, which you see going past the window. That was a manual prop – literally one of our prop guys, on his knees, turning a big wheel. Sometimes it's just easier to do things manually than to try to put them on a motor.

"I'm a big sci-fi geek, so I try to think completely outside the box and make sure every spaceship looks different. I try to think of something new, like different ways of operating the ship, so it isn't always a keyboard or a joystick. It's very easy to gravitate towards something we're used to, instead of something that's new and different."





Top left and above: Concept art of the Temple of Atropos.

Above right: Yaz (Mandip Gill) in the temple.

Right above: Concept art of Outpost Rose showing the revolving base.

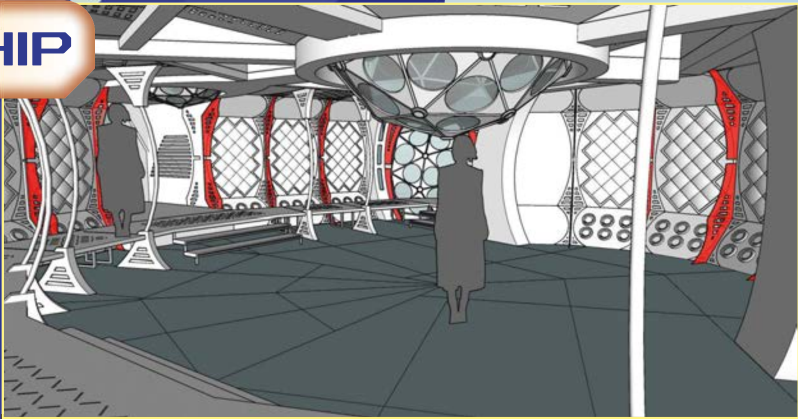
Right below: Concept art of the Outpost Rose interior.

SONTARAN SHIP

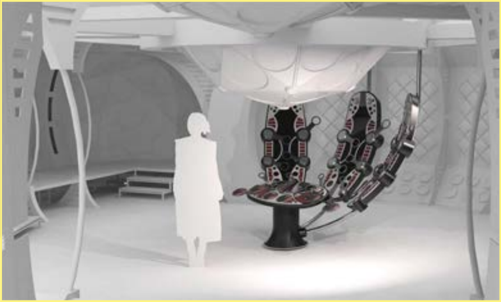
“I think it’s really important in *Doctor Who* that we appreciate the history of the show. I always try to look back and see what’s been done before. I take a lot of inspiration from previous series – from the designs, and also the costumes.

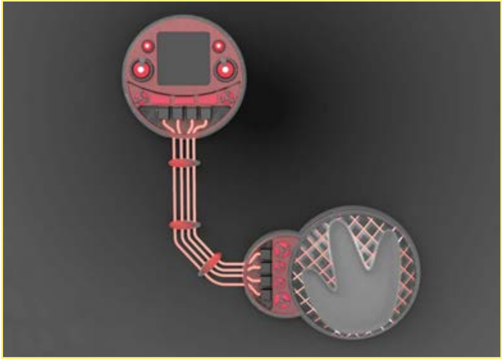
“We made the ship with lower ceilings, and the doorways are designed to fit Sontarans, not humans. All the door panels and things are also designed for Sontaran hands, with the two big fingers and a thumb.

“The ‘quilted’ walls were vac-formed plastic, and there’s also a lot of timber, with a rendered finish.”

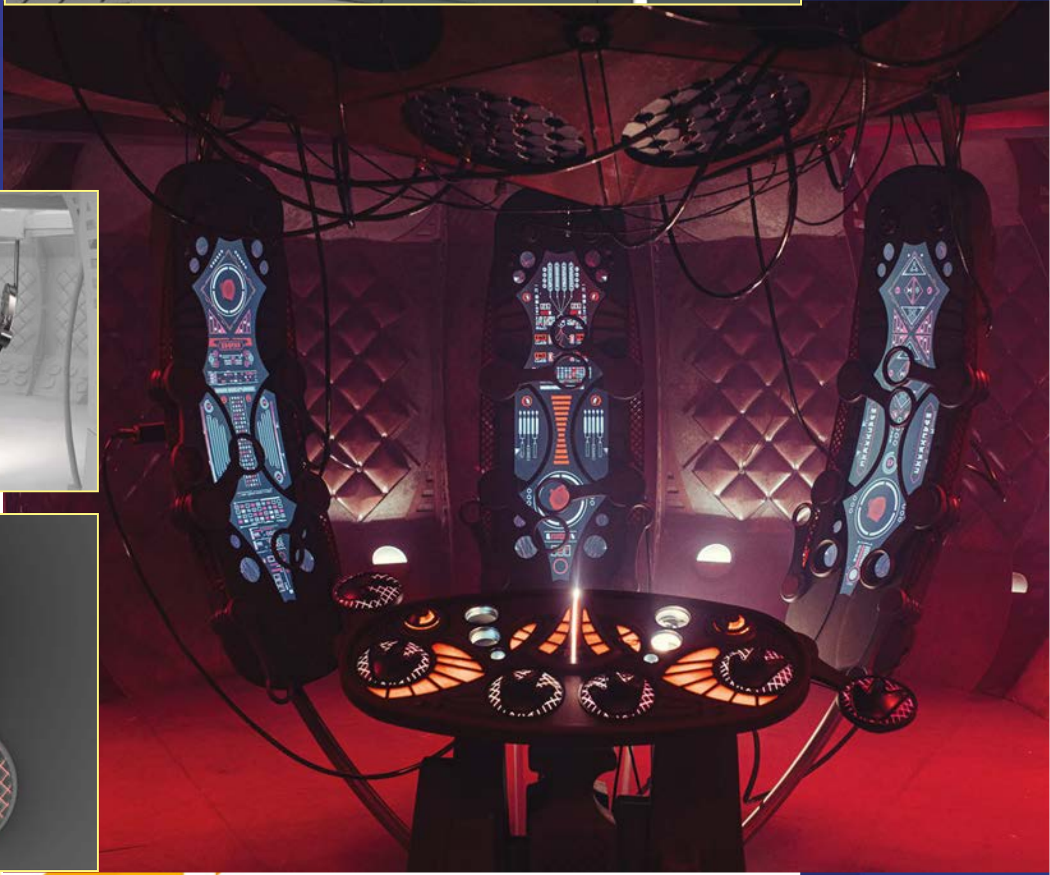


Left: Concept art of the Sontaran ship interior.





Below left: Concept art of the Sontaran flight control, and a Sontaran hand scanner.



Below right: The flight control as it appears on screen.

MARY SEACOLE’S BRITISH HOTEL

“I really love period drama, period research. We did a lot of research into what was actually there, in the Crimea, and quite a bit of reference material does exist – mostly illustrations, obviously, rather than photographs.

“For example, we were looking at what style of roofing truss was around in that time, what materials they would have used... At the time, they would have built it with any timber they could find, so there are empty ammo crates, anything that was lying around...

“But we also use a lot of artistic licence to make areas work for our action. We left gaps in the walls, to make it feel a bit makeshift.

“We also built the exterior, in a quarry up in Merthyr. That was a lovely dress as well: the aftermath of the battle – dead horses and bodies everywhere. You can actually hire dead horse props, but they’re really expensive. We ended up only hiring one – the rest are just furs draped over sacks.”

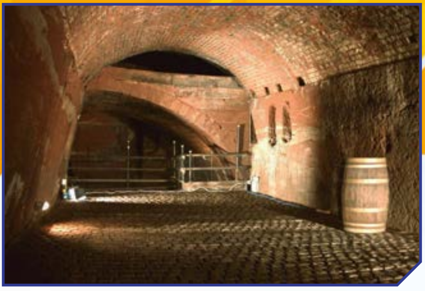
Bottom: Mary Seacole (Sara Powell) and the Doctor in *War of the Sontarans*.

WILLIAMSON'S TUNNELS

"There are a lot of references for this – the place actually exists.

"It was a difficult build, because of the scale of it. The rock walls are made of expanding foam. You take a mould of a rock wall and make huge panels of expanding foam, which you can bend into shape.

"We've got some brick walls as well, which are a mix of plaster bricks and MDF sheeting that's just got the grooves cut into it, then painted. We're very lucky, we've got a really good scenic team who did a cracking job with the painting."



FLUX-IMPACTED TARDIS

"We were trying to think of the craziest places the cast could enter the TARDIS, like through the floor. I also wanted to do one where they came down from the ceiling, but that would have been a bit too risky...

"I'm sure Arwel [Wyn Jones] will send me a text when it goes out – asking me what I've done to his beautiful TARDIS!"

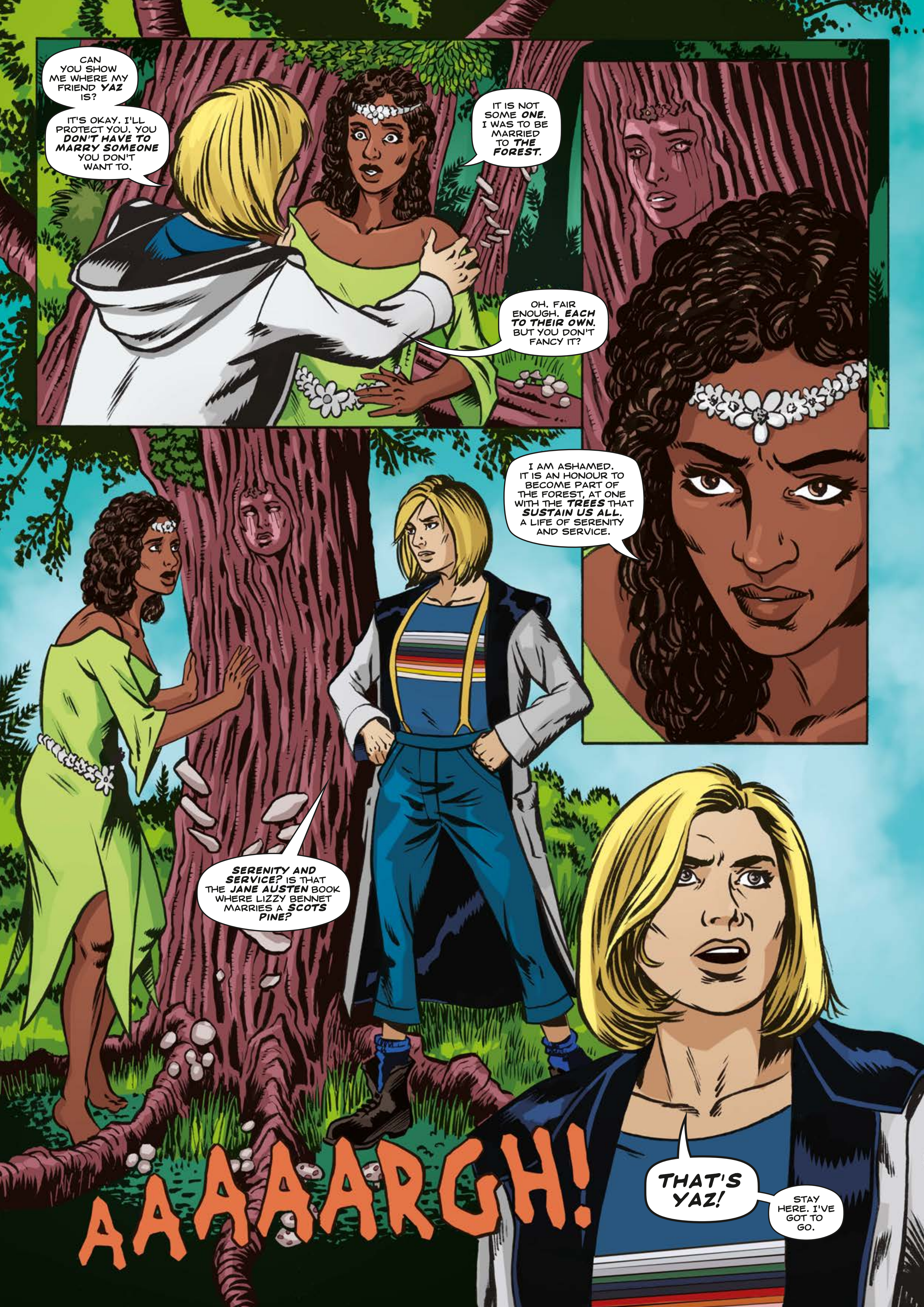
POLICE TELEPHONE
FREE FOR
USE OF PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS & CARS
RESPOND TO
URGENT CALLS
PULL TO OPEN

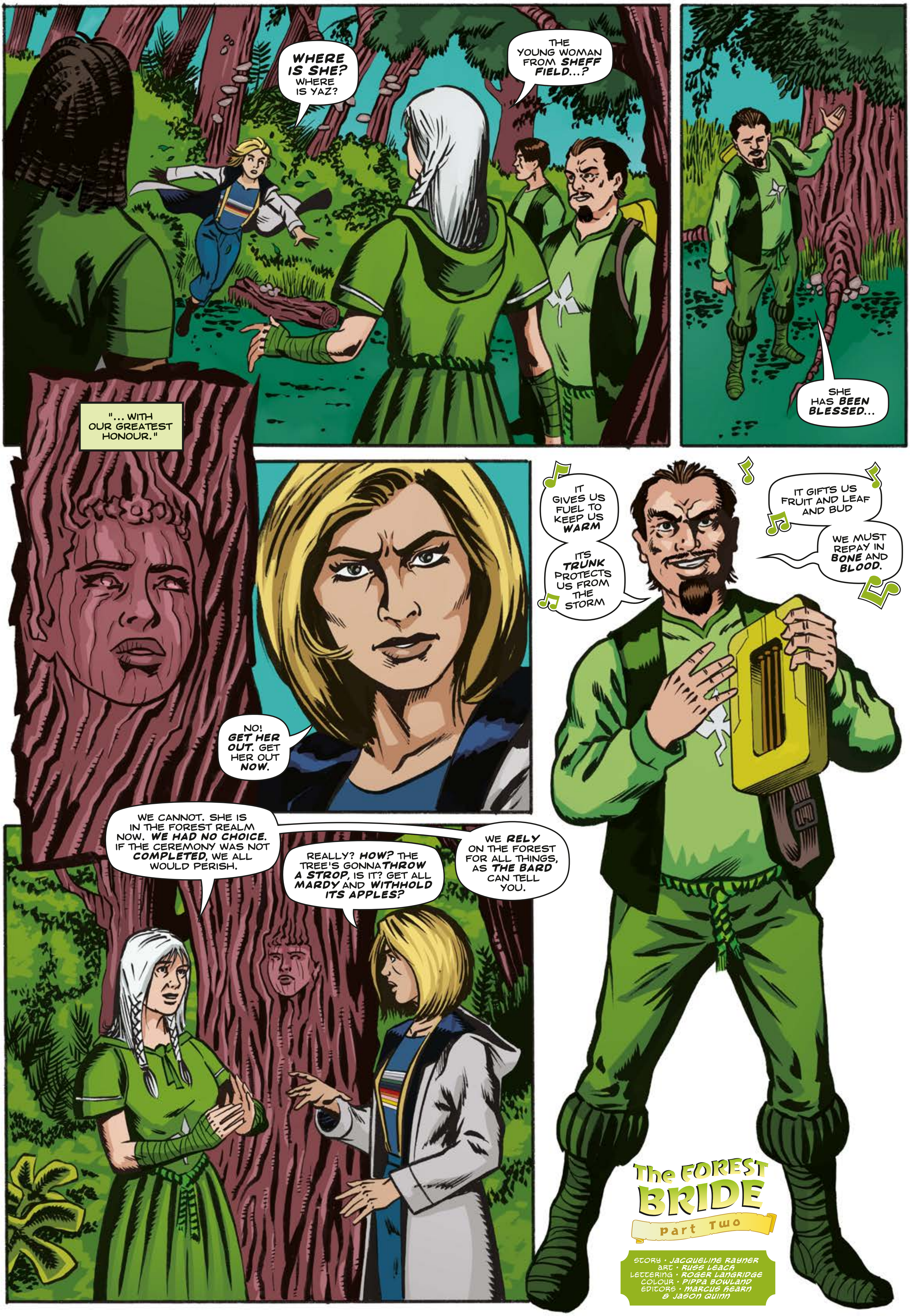
Top left: Joseph Williamson (Steve Oram) argues with James Stonehouse (Paul Leonard) as the former's tunnels are constructed in *The Halloween Apocalypse*.

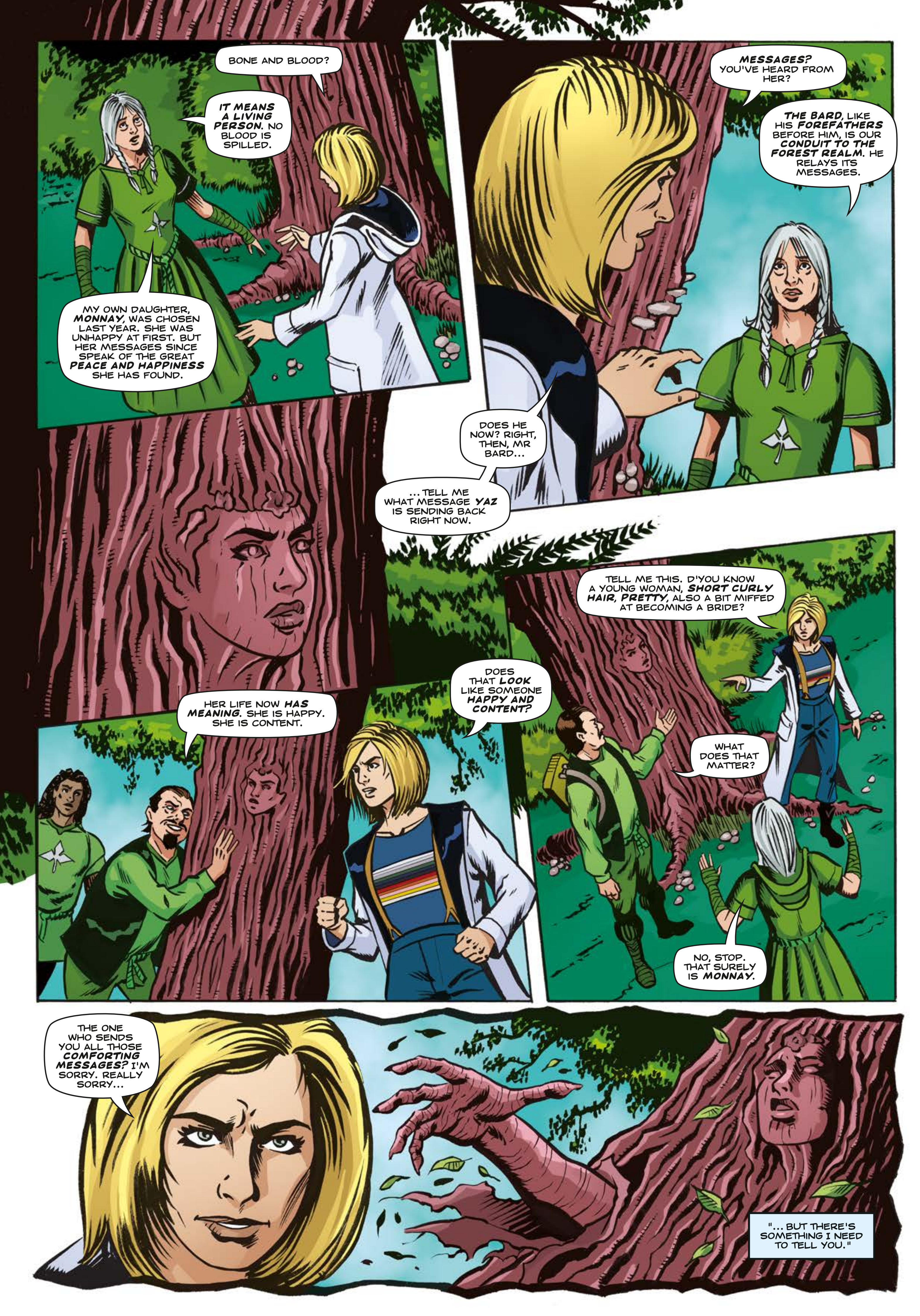
Top right: A cellar in the real Williamson Tunnels.
Photo © DJB/JWS.

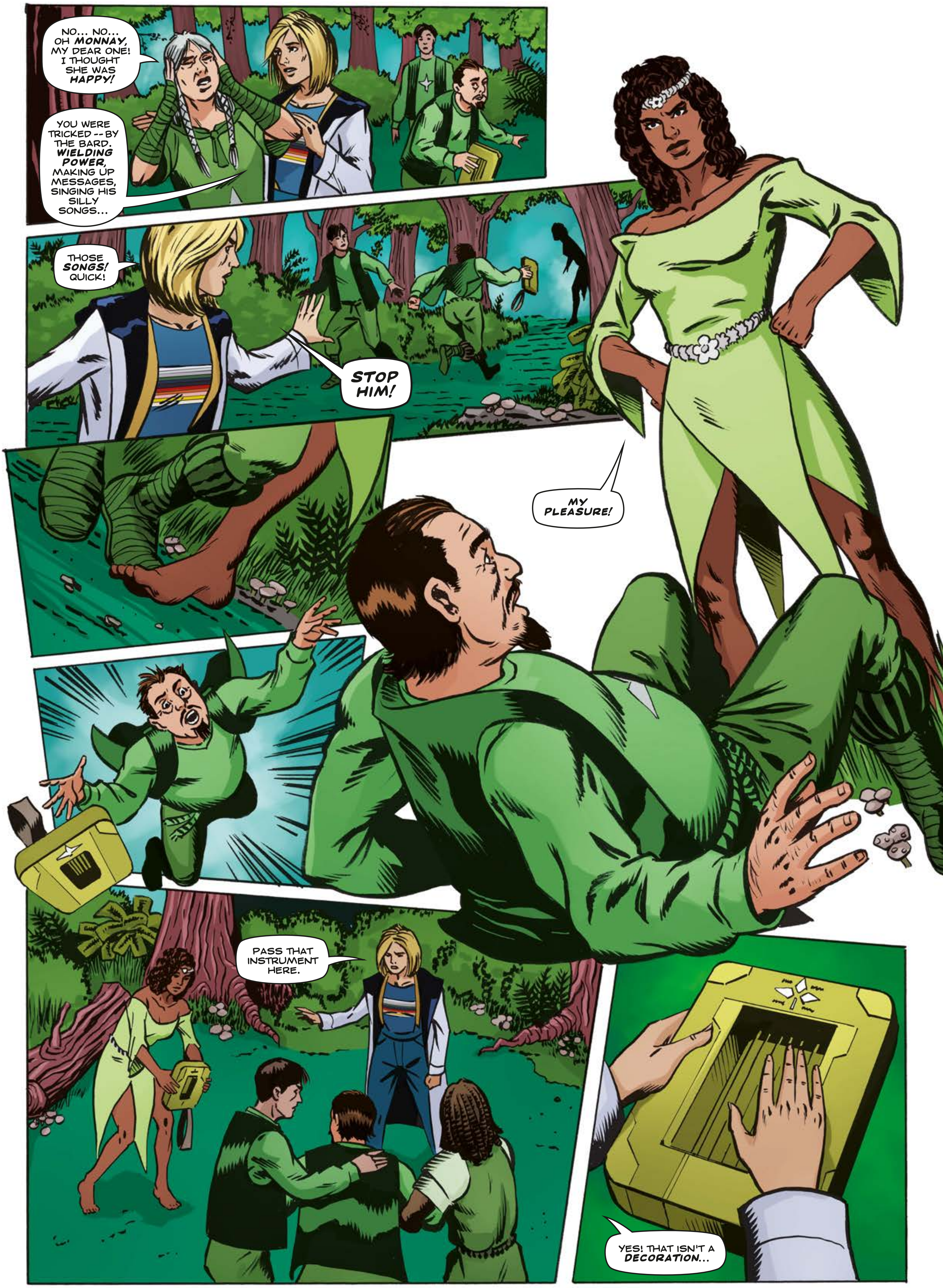
Above right: Webbing in the TARDIS control room.

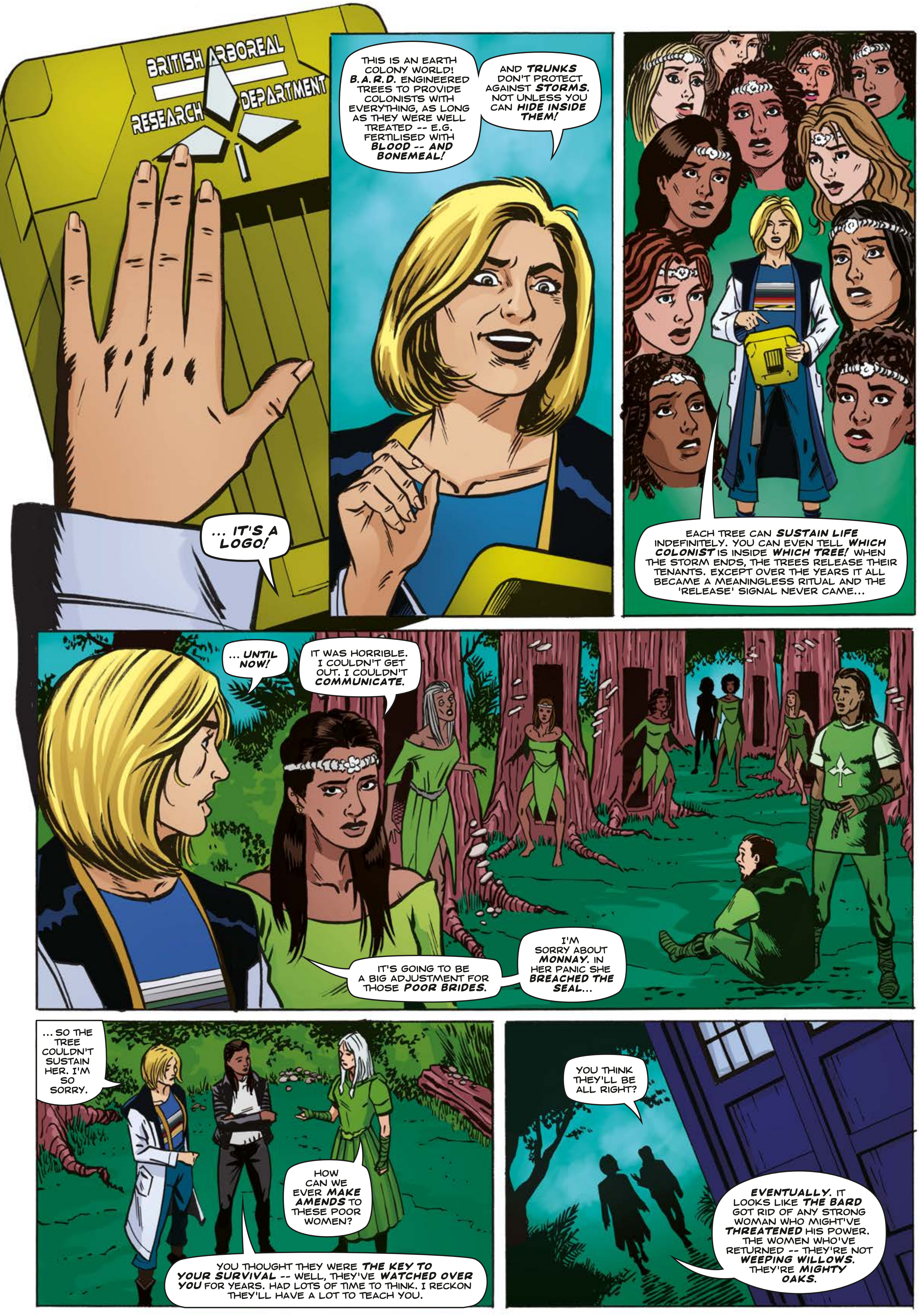
Right: The TARDIS' architecture begins to fragment and rearrange as the Flux approaches.

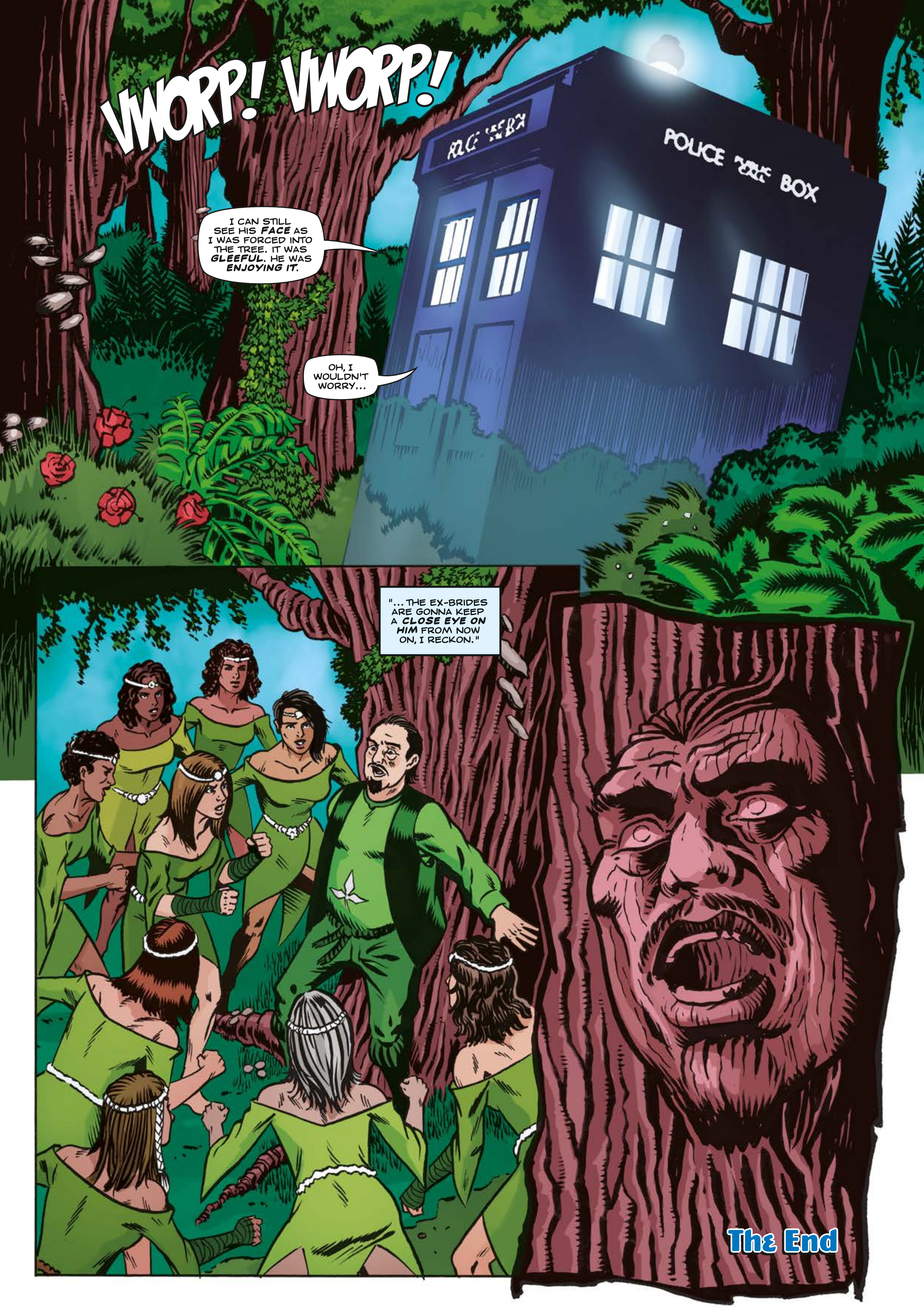

CAN YOU SHOW ME WHERE MY FRIEND YAZ IS?
IT'S OKAY. I'LL PROTECT YOU. YOU DON'T HAVE TO MARRY SOMEONE YOU DON'T WANT TO.
IT IS NOT SOME ONE. I WAS TO BE MARRIED TO THE FOREST.
OH. FAIR ENOUGH. EACH TO THEIR OWN. BUT YOU DON'T FANCY IT?
I AM ASHAMED. IT IS AN HONOUR TO BECOME PART OF THE FOREST, AT ONE WITH THE TREES THAT SUSTAIN US ALL. A LIFE OF SERENITY AND SERVICE.
SERENITY AND SERVICE? IS THAT THE JANE AUSTEN BOOK WHERE LIZZY BENNET MARRIES A SCOTS PINE?
AAAAARGH!
THAT'S YAZ!
STAY HERE. I'VE GOT TO GO.


WHERE IS SHE? WHERE IS YAZ?
THE YOUNG WOMAN FROM SHEFF FIELD...?
SHE HAS BEEN BLESSED...
"...WITH OUR GREATEST HONOUR."
NO! GET HER OUT. GET HER OUT NOW.
WE CANNOT. SHE IS IN THE FOREST REALM NOW. WE HAD NO CHOICE. IF THE CEREMONY WAS NOT COMPLETED, WE ALL WOULD PERISH.
REALLY? HOW? THE TREE'S GONNA THROW A STROP, IS IT? GET ALL MARDY AND WITHHOLD ITS APPLES?
WE RELY ON THE FOREST FOR ALL THINGS, AS THE BARD CAN TELL YOU.
IT GIVES US FUEL TO KEEP US WARM
ITS TRUNK PROTECTS US FROM THE STORM
IT GIFTS US FRUIT AND LEAF AND BUD
WE MUST REPAY IN BONE AND BLOOD.
The FOREST BRIDE
part Two
STORY • JACQUELINE RAYNER
ART • RUSS LEACH
LETTERING • ROGER LANGRIDGE
COLOUR • PIPPA BOWLAND
EDITORS • MARCUS HEARN & JASON QUINN


BONE AND BLOOD?
IT MEANS A LIVING PERSON. NO BLOOD IS SPILLED.
MY OWN DAUGHTER, MONNAY, WAS CHOSEN LAST YEAR. SHE WAS UNHAPPY AT FIRST. BUT HER MESSAGES SINCE SPEAK OF THE GREAT PEACE AND HAPPINESS SHE HAS FOUND.
MESSAGES? YOU'VE HEARD FROM HER?
THE BARD, LIKE HIS FOREFATHERS BEFORE HIM, IS OUR CONDUIT TO THE FOREST REALM. HE RELAYS ITS MESSAGES.
DOES HE NOW? RIGHT, THEN, MR BARD...
...TELL ME WHAT MESSAGE YAZ IS SENDING BACK RIGHT NOW.
HER LIFE NOW HAS MEANING. SHE IS HAPPY. SHE IS CONTENT.
DOES THAT LOOK LIKE SOMEONE HAPPY AND CONTENT?
TELL ME THIS. D'YOU KNOW A YOUNG WOMAN, SHORT CURLY HAIR, PRETTY, ALSO A BIT MIFFED AT BECOMING A BRIDE?
WHAT DOES THAT MATTER?
NO, STOP. THAT SURELY IS MONNAY.
THE ONE WHO SENDS YOU ALL THOSE COMFORTING MESSAGES? I'M SORRY. REALLY SORRY...
"...BUT THERE'S SOMETHING I NEED TO TELL YOU."


NO... NO... OH *MONNAY*, MY DEAR ONE! I THOUGHT SHE WAS *HAPPY!*
YOU WERE TRICKED -- BY THE BARD. *WIELDING POWER*, MAKING UP MESSAGES, SINGING HIS SILLY SONGS...
THOSE *SONGS!* QUICK!
STOP HIM!
MY PLEASURE!
PASS THAT INSTRUMENT HERE.
YES! THAT ISN'T A *DECORATION...*


BRITISH ARBOREAL RESEARCH DEPARTMENT
... IT'S A LOGO!
THIS IS AN EARTH COLONY WORLD! B.A.R.D. ENGINEERED TREES TO PROVIDE COLONISTS WITH EVERYTHING, AS LONG AS THEY WERE WELL TREATED -- E.G. FERTILISED WITH BLOOD -- AND BONEMEAL!
AND TRUNKS DON'T PROTECT AGAINST STORMS. NOT UNLESS YOU CAN HIDE INSIDE THEM!
EACH TREE CAN SUSTAIN LIFE INDEFINITELY. YOU CAN EVEN TELL WHICH COLONIST IS INSIDE WHICH TREE! WHEN THE STORM ENDS, THE TREES RELEASE THEIR TENANTS. EXCEPT OVER THE YEARS IT ALL BECAME A MEANINGLESS RITUAL AND THE 'RELEASE' SIGNAL NEVER CAME...
... UNTIL NOW!
IT WAS HORRIBLE. I COULDN'T GET OUT. I COULDN'T COMMUNICATE.
IT'S GOING TO BE A BIG ADJUSTMENT FOR THOSE POOR BRIDES.
I'M SORRY ABOUT MONNAY. IN HER PANIC SHE BREACHED THE SEAL...
... SO THE TREE COULDN'T SUSTAIN HER. I'M SO SORRY.
HOW CAN WE EVER MAKE AMENDS TO THESE POOR WOMEN?
YOU THOUGHT THEY WERE THE KEY TO YOUR SURVIVAL -- WELL, THEY'VE WATCHED OVER YOU FOR YEARS. HAD LOTS OF TIME TO THINK. I RECKON THEY'LL HAVE A LOT TO TEACH YOU.
YOU THINK THEY'LL BE ALL RIGHT?
EVENTUALLY. IT LOOKS LIKE THE BARD GOT RID OF ANY STRONG WOMAN WHO MIGHT'VE THREATENED HIS POWER. THE WOMEN WHO'VE RETURNED -- THEY'RE NOT WEEPING WILLOWS. THEY'RE MIGHTY OAKS.


VWORP! VWORP!
POLICE BOX
I CAN STILL SEE HIS *FACE* AS I WAS FORCED INTO THE TREE. IT WAS *GLEEFUL*. HE WAS *ENJOYING IT*.
OH, I WOULDN'T WORRY...
"...THE EX-BRIDES ARE GONNA KEEP A *CLOSE EYE ON HIM* FROM NOW ON, I RECKON."
The End

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Revealing the secrets of the Doctor's adventures – scene by scene.

Planet of Fire

ALAN BARNES examines the production of a 1984 story that brought major changes to the TARDIS crew.

Planet of Fire was assembled from a shopping list of ingredients handed to writer Peter Grimwade: to set a story on Lanzarote circa 1984, and amid the landscape of a volcanic planet; to introduce a new TARDIS traveller, American botany student Perpugilliam 'Peri' Brown; to remove current TARDIS traveller Turlough, and square away the mystery of his origins; to destroy the shape-changing android Kamelion, and to incorporate its former master the Master (perhaps for the last time).

So it's pretty unsurprising that the story would seem to be founded on several outrageous coincidences. Kamelion responds to the far-off Master's cry for help... that *just happens* to come moments before the TARDIS intercepts a distress signal from a beacon-like device... that *just happens* to have been dredged up from the Atlantic near Lanzarote... that *just happens* to have been sent by the ship carrying Turlough's infant brother to the volcanic planet Sarn... that *just happens* to be exactly where the Master wants Kamelion to meet him, so he can restore himself in its healing flames.

Oh, but *The Fact of Fiction* doesn't believe in coincidences. Challenge accepted!

Above: Anthony Ainley as the Master in *Planet of Fire* (1984).

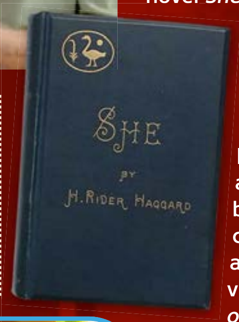
Right: The Master is engulfed in flames.

> **"Won't you show mercy to your own..."** THE MASTER

Firstly, why does the Trion cylinder land in the Atlantic? That one's easy: in the first chapter of his subsequent Target Books novelisation, Grimwade describes how the prison ship carrying Turlough's brother is caught in a magnetic storm on its final approach to Sarn: "The co-pilot tried to warn Trion Control, but with so much interference, radio contact was impossible and he could do no more than release the emergency data beacons." That's beacons, plural – they might number two, five, ten, fifty, a hundred!

Later, Turlough will explain that the Trions have "agents on every civilised planet" – so we might presume that one of these beacons could have been targeted at any planet where the Trion prison service had an agent: among them Verdon, Darveg and (of course) Earth. For all we know, a very eccentric solicitor in Chancery Lane received the beacon's signal the moment Professor Howard Foster's expedition pulled it from the sea. Come to think of it, for all we know, it might have been *meant* to arrive at Lanzarote specifically, since Lanzarote might have been a Trion colony itself in the long-distant past – if, perhaps, the Trions actively *chose* to site their colonies around volcanoes, whose energies their vulcanologists were experts at tapping.

Nor is it so unlikely that the TARDIS might have intercepted the signal at that moment. It's just departed from Earth in 1984, following *Resurrection of the Daleks* – so, depending on its direction of travel, into the future or the past, there'd have been a 50-50 chance that it would have crossed the time zone that the beacon was transmitting across en route. And is there any reason why the Master shouldn't have learned the location of Sarn, and its restorative flame, via his connection with Kamelion – ie, *after* the android decodes the signal from the beacon?



Such a life-restoring flame will be familiar to readers of H Rider Haggard's adventure novel *She* (1887) – in which the eponymous female extends her existence by bathing in an uncanny "pillar of fire" located in the caverns of a dormant volcano beneath the lost city of Kôr. It will also be familiar to viewers of *The Brain of Morbius* (1976) – in which the Sisterhood of Karn guard a sacred flame in a cavern, which causes a life-extending elixir to form. Grimwade hints at a connection in his novelisation, in which the Doctor recalls "another blue flame, guarded by the Sisterhood... whose power had helped many a Time Lord to regenerate." The similarity between the names of Karn and Sarn suggests a connection, too: sister planets, perhaps?

Notoriously, just before his apparent final immolation at the end of Part Four, the Master begs the Doctor: "Won't you show mercy to your own..." The line is left dangling, but director Fiona Cumming later described how producer John Nathan-Turner had told her the unsaid word: "...brother?" There would have been a balance to that, with the alien renegade the Doctor losing a brother at exactly the moment the alien renegade Turlough regained one.

Grimwade disapproved of the implication, which wasn't his addition. Maybe he thought it a coincidence too far.

Top left: Howard Foster (Dallas Adams) and Curt (Michael Bangerter) examine a strange artefact recovered from the sea.

Above from top: The first edition of *She* by H Rider Haggard, published in 1887; Ohica (Gilly Brown) of the Sisterhood of Karn wonders at the Sacred Flame in *The Brain of Morbius* (1976); producer John Nathan-Turner.

Left: The Doctor's robot companion Kamelion.

Essential INFO

▶▶ Holidaying in the Canary Islands over Christmas 1982, director Fiona Cumming had petitioned John Nathan-Turner with postcards, proposing Lanzarote as a possible location for the series. Eventually, Nathan-Turner agreed.

▶▶ The fifth story of *Doctor Who*'s 1984 season was also designed to replace Mark Strickson's Turlough with Perpugilliam 'Peri' Brown, originally envisaged by Nathan-Turner and script editor Eric Saward as "a wealthy 18-year-old American student studying Botany. She has long blonde hair which complements her attractive looks..." In the event, the role went to brunette Nicola Bryant, whose American-accented role in a drama school production of the musical *No, No, Nanette* had led agent Terry Carney to believe – mistakenly – that she was American by birth. In fact, she came from Guildford.

▶▶ *Planet of Fire* was also required to write out Kamelion – the actual automaton introduced in *The King's Demons* (1983), whose problematic operation had made it a non-starter as a companion. For much of the time, therefore, Kamelion would adopt the form of Peri's stepfather Howard – played by Dallas Adams.

▶▶ Cumming filmed in Lanzarote for six days between Friday 14 and Wednesday 19 October 1983, beginning with the beach and boat scenes at the Playa de Papagayo, on the south of the island. Other sequences were shot at the High Observation Point, Mirador del Rio; by the quayside in Orzola, and around the Monañas del Fuego ('fire mountain') in the Timanfaya National Park area. Five days' studio recordings followed, beginning on Wednesday 26 October and ending on Friday 11 November.

▶▶ A newly shot prologue set on the Trion spaceship before it crashes onto the eponymous planet was incorporated into an alternative compilation version produced for the story's 2010 DVD release.

▶▶ *Planet of Fire* ranked 161st (out of 241) in **Doctor Who Magazine**'s *First 50 Years Poll* of 2014.

Above from top: Director Fiona Cumming; Nicola Bryant as Peri; Kamelion adopts the form of Howard; Mark Strickson and Peter Davison on location in Lanzarote.

The **Fact** of **Fiction**

Part One

FIRST BROADCAST: 23 February 1984

Planet Sarn, where Timanov schools young Malkon in the need to burn those who don't believe in Logar, god of the Fire Mountain.

02m 21s "Logar is testing us," Timanov (Peter Wyngarde) tells Malkon (Edward Highmore). In the rehearsal script, the older man pointed up towards an overcast sky: "For nine days the sun has been behind that angry cloud. Black rain has fallen on our fields. Smoke pours again from the Mountain [sic]." But Malkon remained doubtful...

At the time of production, Peter Wyngarde had only just concluded a run in the Tube-train-set thriller *Underground* at the Prince of Wales Theatre in London – in which his fellow cast members had included Kamelion voice actor Gerald Flood. The epitome of 'flamboyant', Wyngarde had barely been seen on television since the heyday of *Department S* (1969-70) and its spin-off *Jason King* (1971-72), the ITC 'spy-fi' series that had made him a household name... and he'd been declared bankrupt in December 1982.

On reading the script, Wyngarde initially fixated on playing Timanov as ancient – all long white hair and beard – and was only dissuaded on the flight to Lanzarote by producer John Nathan-Turner, who didn't want the actor's features hidden. In **Doctor Who Magazine** issue 238, Nathan-Turner recalled how Wyngarde had turned to the make-up designer and said: "John wants me to play it glam. It will take far longer to achieve, but he's the boss..."

03m 10s Peering into the depths of the volcano, Amyand (James Bate) and Roskal (Jonathan Caplan) see nothing – proving "Logar's a myth!" Actors shortlisted for Amyand included Graham Simpson, previously the ill-fated hiker in *Image of the Fendahl* (1977). Michael Troughton – second son of Second Doctor actor Patrick – was considered for Roskal; decades later, he'd play Professor Albert in *Last Christmas* (2014). Stephen Garlick, who'd played Turlough's schoolfriend Ibbotson in *Mawdryn Undead* just the previous year, was a possible Roskal, too.

03m 29s A metal cylinder marked with a strange double triangle is dredged up from the site of a shipwreck; the wreck of an ancient Greek merchant vessel, according to the opening chapter of Peter Grimwade's Target Books novelisation – in which Captain Antigonas orders the storm-stricken ship's cargo thrown overboard, and the cylinder is presumed to be debris from a downed Russian satellite.

Discovered on the slopes of the volcano as a child, 'Chosen One' Malkon is branded with the same double triangle – the sign of Logar, apparently. "What of the memories and strange dreams that I have?" he asks Timanov, but the elder man ducks the question. In the rehearsal script, Timanov insisted that these memories had been planted in his mind by Logar.

05m 33s In the TARDIS, an "obsessed and depressed" Doctor (Peter Davison) is musing on his most recent encounter with his longest-standing enemies in *Resurrection of the Daleks* (1984).

The rehearsal script opened instead with Turlough (Mark Strickson) listing the attributes he associated with their recently departed fellow traveller, Tegan: "Noisy. Aggressive. Argumentative. Tactless. Brainless. Interfering. Brash. Confusing... I do miss Tegan, Doctor. There's no-one to fight with." For the Doctor, however, Tegan was "Loyal. Brave. Unselfish. Attractive. Vivacious. Truthful. Amusing..."

Turlough's suggestion of a fun holiday met with a "less than enthusiastic" response: "Fun? I tried once. At Brighton... Unutterable chaos ensued." (A reference to the Brighton-set opening of 1980's *The Leisure Hive*, perhaps?)

05m 53s The Doctor and Turlough discover their android shipmate Kamelion in spasm, having connected itself to the TARDIS databank – but why? Although Kamelion hasn't been seen since the concluding moments of *The King's Demons* (1983), its habit of conjoining itself to the innards of the TARDIS was supposed to have been established in a recorded-but-cut scene from *The Awakening* (1984) – in which Tegan (Janet Fielding) caught the robot with its hand inside a corridor roundel, tapping the ship's computer. That post-production cut seemingly led to the loss of a Turlough line here, muttered after his return to the control room: "Stupid robot. Always plugging itself into things that don't concern it."

Wyngarde initially fixated on playing Timanov as ancient – all long white hair and beard.

Turlough tears wires from the TARDIS console when it picks up a Trion distress signal... but Kamelion has computerised the co-ordinates.

08m 14s As the shipwreck haul is brought ashore in Lanzarote, young American tourist Peri (Nicola Bryant) meets her archaeologist stepfather Professor Howard Foster (Dallas Adams). Peri – whom Grimwade imagined wearing jeans and a T-shirt – says her mother is spending the

Top right: The Doctor (Peter Davison) and Turlough (Mark Strickson) in the TARDIS.

Right: Peter Wyngarde as Timanov.

Right: Howard argues with his stepdaughter, Peri.

afternoon exploring a Cro-Magnon cave with fellow hotel resident Mrs Van Gysegham, an octogenarian from Miami Beach who (according to the rehearsal script) "talks of nothing but Spanish plumbing and the state of her large intestine". Played by the late Denise Bryer, 'Dominique' Van Gysegham finally appeared in the Baltimore-set Sixth Doctor audio drama *The Reaping* (Big Finish Productions, 2006), along with Peri's likewise-unseen mother Janine (Claudia Christian).

A recovered statue of the Greek god Eros looks like Elton John, reckons Peri – "Donny Osmond" in the rehearsal script. Was she a pre-teen Osmonds fan? (Although Elton was enjoying a career renaissance at the time of production, Donny hadn't had a UK hit, either with or without his toothsome siblings, since 1976.)

In his novelisation, Grimwade describes how the Greek merchant Dimitrios had clung onto his prize statue while the ship sank, "as if it were a lover..." It makes little sense for an ancient Greek merchant vessel to have gone down in the Atlantic, not the Mediterranean. In fact, Grimwade had meant the wreck to be located off the coast of a fictional Greek island named Aeschyllos. "But it had to be Lanzarote," he told **DWM** in 1988, "because of deals with the tourist board and travel agents and that sort of thing."

"I'm bored out of my mind," complains Peri. In the rehearsal draft, she continued, saying the island contained only a couple of Guanche caves (ie, used by the aboriginal inhabitants of the Canaries), an ancient wreck and a golf course: "If you want some fun, let me tell you, this place is the plughole of Western Civilisation!" This less-than-flattering assessment of the local attractions was dropped at the insistence of the Lanzarote tourist board, unsurprisingly.

But Peri's moans continued. There was no one under 65 who spoke English, she insisted. There were plenty of young people on the unit – like Professor Corfield: "He's my age," said Howard. "Forty-one next birthday," replied Peri, acidly. "Don't kid yourself you've found the secret of eternal youth with Levi cut-offs and a pair of sneakers." (Stage directions noted: "This hurts.")

What Peri wanted was to travel. "You've been travelling all your life!" exclaimed Howard. "Sure," his stepdaughter replied. "I've been to the Athens Hilton, the Cairo Hilton, the London Hilton, the Ankara Hilton..."

Peri wants to go to Morocco with "a couple of really nice English guys" she's met (named Trevor and Kevin in the novelisation). "I'm not a child," she tells Howard; in the rehearsal draft, she was two days from her 18th birthday.

10m 57s "Kamelion denies hearing any transmission," the Doctor tells Turlough at the top of this TARDIS scene, before asking: "Did you get a precise fix on the signal?" Both of these statements come as non-sequiturs, since they follow up dialogues dropped from the rehearsal script. As written, the same emission that Turlough had heard before resounded when the ship landed on Lanzarote. It wasn't a random emission, insisted the Doctor: "Sounds more like an SOS – and not of this planet. Get a fix on it, I'm going to talk to Kamelion." But when the Doctor departed, Turlough turned off the transmission...

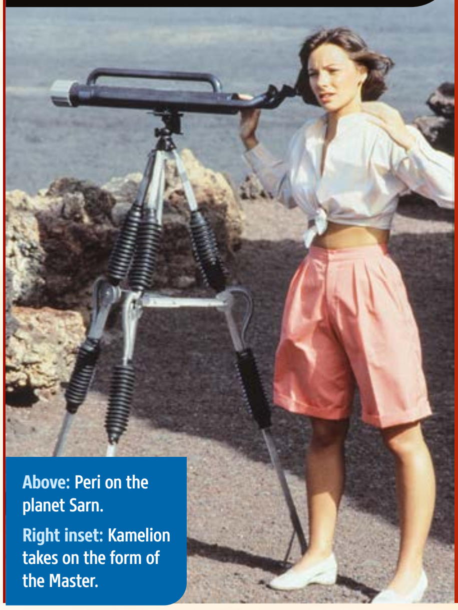
Next, the Doctor produces a device to fix the signal from outside the ship. "We're not a galactic rescue service?" queried Turlough in the rehearsal draft. He then departed the control room to change into "something more suitable for the climate" – and went straight to Kamelion, who told him to take care on Lanzarote: "It is very hot. With your fair skin you will easily burn." But Turlough was in no mood for pleasantries: "The custodian of Trion won't take me. I'm going to stay with the Doctor." The android heard the Trions' signal and set the co-ordinates, he insisted: "You're helping them!" He then pulled out Kamelion's connecting plug: "One word to the Doctor and I shall destroy you!"

11m 35s With Howard having taken Peri to the expedition boat, to fetch cash for her fare to Morocco, the TARDIS materialises on a Lanzarote beach – an easily transportable one-third-size model TARDIS, shot extremely close to the camera to disguise the fact. Amazing that no one on the boat sees it.

12m 39s In Sarn's Hall of Fire, Sorasta (Barbara Shelley) insists they must evacuate before the volcano erupts, but Malkon says they must do nothing. In the rehearsal script, Timanov told a concerned citizen to leave their crops unharvested: "The fields must burn as an oblation to Logar and a sign of our faith." Noisy protests ensued. "We need bread not faith," declared Sorasta – a role originally offered to Eleanor Bron, who'd had a cameo as an art critic in *City of Death* (1979). Hammer horror movie legend Barbara Shelley had previously played Queen Flavia opposite Peter Wyngarde's eponymous villain in a BBC TV adaptation of the Ruritanian melodrama *Rupert of Hentzau* (1964).

Amyand arrives, announcing that he's climbed the Fire Mountain and found no →

PERI PHRASING



Above: Peri on the planet Sarn.

Right inset: Kamelion takes on the form of the Master.

Peri fends off the Master-enslaved Kamelion in Part Two, saying: "I'm Perpugilliam Brown and I can shout just as loud as you can."

Producer John Nathan-Turner claimed to have found Peri's mouthful of a moniker, supposedly of a type often bestowed by wealthy American mothers in the 1960s, in a book. Perhaps this was *First Names First* by Leslie Alan Dunkling, originally published by New York's Universe Books in 1977? 'Perpugilliam' was included in a list of 'Unusual First Names' on page 247, all given to children whose surname was Smith, as registered in England and Wales between 1838 and 1900. Arguably, it's telling that 'Perpugilliam' immediately precedes the more common 'Perry' in Dunkling's index.

(Lucky, though, that Nathan-Turner's gaze didn't settle on some of the other unusual names on page 247: 'Effecate', 'Hymen', 'Lustrous', 'Wonderful'...)

→ sign of Logar. This led directly into a scene cut from the finished programme, with Timanov making the rather desperate claim that Logar appears only to those with faith.

13m 42s Surveying the expedition finds at the jetty, the Doctor hazards a guess that the Eros might be "by a pupil of Praxiteles" – since the Greek sculptor in question is known to have cast several since-lost Erotes in bronze circa 350 BC, including the much-admired Eros of Thespiaie. The Doctor then compares the erosion to that of "the marine Venus on Rhodes" – presumably the marble Venus dredged from the sea by local fishermen in 1929, and now situated in the Archaeological Museum of Rhodes.

Howard tells the Doctor that the wreck is proving to be a "real mixed bag, just like your English *Mary Rose*" – a topical reference, since Henry VIII's flagship had only been raised from the Solent on 11 October 1982.

14m 51s Meanwhile, Peri picks up her passport... which seems to give her date of birth as 13 November 1965 and her home address as 45th 2057 Street in Pasadena: she's a California girl. One page is marked "Hotel San Antonio, 13 Oct 1983" – meaning the Fosters were checked into the exact same hotel at the exact same time as the *Doctor Who* crew.

19m 20s Nearly drowning in an effort to swim to the shore, Peri has been rescued by Turlough, who'd returned to the TARDIS to pinpoint the emission. Now, the Doctor catches Turlough in the act of sabotaging the cylinder – which Peri had packed in a plastic bag, along with her passport. With admirable attention to detail, Mark Strickson has clearly put dry shorts back over his soaking wet trunks for this studio scene.

Alas, Peri's hair appears to have been blow-dried when she wakes up in Tegan's old room, calling out to Howard. Whereupon Kamelion transforms into Howard, albeit wearing "a smart double breasted business suit, the kind worn by Roger Delgado as the Master" – a stage direction seemingly recalling the original Master actor in his 'Colonel Masters' guise from *Terror of the Autons* (1971).

Right: Kamelion operates the TARDIS according to the Master's instructions.

22m 37s The TARDIS has transported the Doctor, Turlough, 'Howard' and Peri to a ruin on Sarn. Venturing outside in the rehearsal script, the Doctor told Turlough it reminded him of Pompeii. Cue a distant rumble from the volcano...

Alone with Peri, 'Howard' claims that contact has been made... and Kamelion transforms again, taking on the appearance of the Master...

Part Two
FIRST BROADCAST: 24 February 1984

02m 00s Peri kicks the Kamelion-Master's metal knee, and the 'K-Master' grabs her by the shoulder. Stage directions described how she reacted "as if being mauled by a tiger. She screams violently. The emotional intensity of her reaction seems to have an effect on the K-Master." In the rehearsal draft, Kamelion's return to its robot self coincided with a cut back to the Doctor assuring Turlough that the "virtually lobotomised" Kamelion was "basically benign. I'm sure there's no danger now..."

02m 29s The double triangle on the cylinder is chalked on a column in the ruins. It's the Misos triangle, explains Turlough – meaning that people from his home planet Trion must have been here. In Grimwade's novelisation, Turlough realises to himself that this is the "grim prison" he'd had nightmares about in the dormitory at Brendon: "So this was Sarn... When they read Dante with Mr Sellick he had thought only of this planet of fire. *Abandon hope all ye that enter here.*"

A lookout reports the materialisation of the TARDIS, which Timanov takes to portend the arrival of the fabled 'Outsider'.

04m 24s Kamelion gives Peri a TARDIS component and tells her to warn the Doctor about the Master. From his newly materialised TARDIS, the real Master (Anthony Ainley) asserts his control over the android – using a headset attached to a device that the Target novelisation names a "metamorphosis projector".

05m 51s An earth tremor has enabled Peri to escape the K-Master's clutches. Simultaneously, Amyand, Roskal and Sorasta meet with other unbelievers in an underground bunker full of machinery that responds to seismic events. A subsequent recorded-but-cut scene explained how Amyand will be able to greet the Doctor and Turlough on the surface so fortuitously (at **09m 10s**). Here, Roskal finally got one of the screens to work... and caught a glimpse of the Doctor and Turlough, close to the volcano. "Strangers!" exclaimed Sorasta. "They could be the Outsiders. The messengers from Logar. Timanov could be right," said Roskal. "Then we must talk to them," insisted Amyand: "We'll use the tunnel. Cut them off." And so Amyand and Sorasta departed...

In the rehearsal draft, while taking the Doctor and Turlough back to their bunker, the two unbelievers then explained more

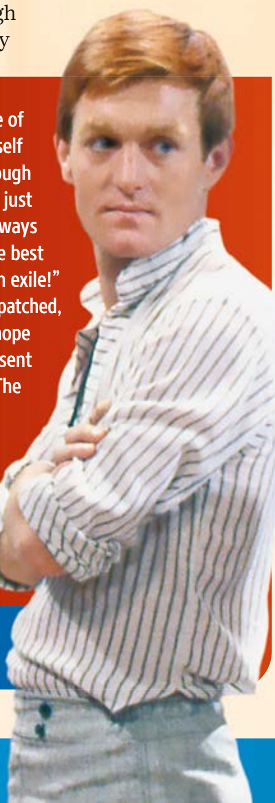
IMPERIAL COLLEGE

References to Turlough being a presumably posh scion of one of the defeated "Imperial Clans" of Trion were eliminated from the final version of Part Four – despite the character's privileged public school 'origin' in *Mawdryn Undead* (1983). The "very strange" London solicitor originally mentioned by *Mawdryn*'s headmaster (Angus MacKay) is now revealed to have been a Trion agent all along.

Peter Grimwade claimed to have had some of Turlough's back-story in place when he'd written that introductory adventure, telling **DWM** in 1988: "I had, for my own peace of mind, to give myself a reason for Turlough to be there in the first place, so I just built on that. Incidentally, I've always had a sneaking suspicion that the best lawyers are actually aliens in exile!"

With a Trion ship despatched, Turlough voices the hope that he doesn't get sent back to Brendon: "The worst place in the universe. An English public school..."

But is that really Turlough speaking, or ex-Truro Cathedral School resident P Grimwade?



Above: Writer Peter Grimwade.

Right: Mark Strickson as Turlough.

about the set-up on Sarn. "Freethinkers are persecuted, contacts with machines forbidden," said Sorasta, while the cynical Amyand deplored worship of Logar as mumbo-jumbo spouted "so that Timanov and his friends can live off their tithes without an honest days [sic] work in the fields. Logar pays well!"

Arriving at the bunker, Amyand accepts the Doctor's offer of help. In the rehearsal script, Turlough protested, since he wanted to stay focused on locating any Trion survivors: "We can't turn the Tardis [sic] into an orbiting refugee camp." The Doctor was unimpressed: "Oh, I see. Trions we help. Sarns we abandon. Quite the little racialist at heart, aren't you."

14m 41s Meanwhile, Peri's resistance has caused Kamelion to become a shining K-Howard, whose 'shining' form identifies him to Timanov as the fabled Outsider. Stage directions noted how "Timanov moves forward like a young child about to be kissed by the Pope".

Next, Kamelion re-adopts the Master's form – occasioning an on-screen reunion between Anthony Ainley and Peter Wyngarde, previously seen together in a couple of airport-set scenes in the *Department S* episode *A Ticket to Nowhere* (1969). A scripted cutaway to the real Master never made it to studio: "We shall use these superstitious fools," he said, laughing.

> **Zuko freezes as if hit *before* the beam that kills him is fired.**

17m 25s The unbelievers take the Doctor and Turlough to meet Malkon in the Hall of Fire, decorated with technological "gifts" from Logar. In the rehearsal script, Turlough identified "the navigational unit of a Trion space shuttle" among the equipment he thought came from his father's ship. "If he's survived, I must find him!" he told the Doctor as he headed off with Malkon to see more of the Chosen One's artefacts.

Cut from here, a cutaway to the K-Master telling Timanov, en route to the Hall: "We must root out the enemies of Logar. In particular there is one who calls himself the Doctor."

19m 12s Malkon has a Misos triangle branded onto his upper arm, too. He explains to Turlough how he was "found in the wilderness by the volcano". A foundling, then, like the Biblical Moses – discovered as a baby in the bulrushes and raised by the pharaohs of Egypt, long separated from his three-years-older brother Aaron. 'Misos' and 'Moses' are remarkably similar names.

If that sounds like a leap, consider the Doctor telling Sorasta, moments later: "We've a full-scale exodus to organise..."

20m 36s Unbeliever Zuko (Max Arthur) freezes as if hit *before* the beam that kills him is fired. Arthur would eventually give up acting and become a popular historian, author of the best-selling *Forgotten Voices of the Great War* (2002) and sequels. Later awarded an OBE for services to military history, he died in 2019.

21m 23s Malkon shows Turlough the wreck of the spacecraft he was found in: "And you weren't alone," Turlough tells him. In Grimwade's novelisation, Turlough weeps when he finds "a circle of small stones" nearby – marking his father's grave, we presume.

The Doctor is unable to return the TARDIS component taken by Peri... and so the K-Master orders him burned, along with the other unbelievers.

Part Three
FIRST BROADCAST: 1 March 1984

02m 14s Returning with astonishing speed, Turlough and Malkon arrive outside the Hall with Peri (whom they'd met at the wreck). In the rehearsal script, Turlough hissed to Malkon: "What are you waiting for? Get in there and stop them!" Having learned his real origins, Malkon insisted he was a Trion, not a Chosen One. "They don't know that," Turlough despaired.

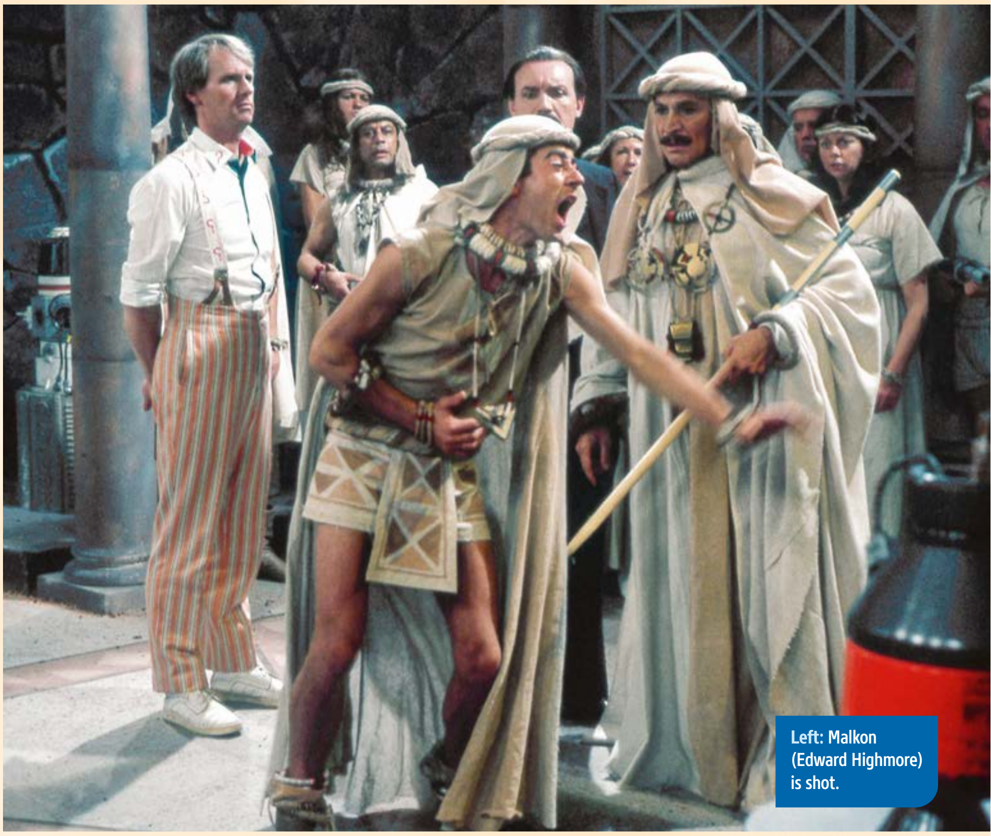
While Turlough and Peri race to the bunker, Malkon tries to intercede, but is blasted down by a true believer. "Never mind the boy," says the K-Master – adding, in the rehearsal draft: "He has sided with my enemies. It is Logar's wish that he should die."

With Turlough having cut the gas supply from the bunker, the flames go out – a sign of Logar's displeasure?

07m 04s The returning Peri prevents the K-Master from blasting the Doctor dead. Which is pretty big of her, since they've only fleetingly met just once before, at the end of Part One. After all, she might reasonably think that Turlough could pilot the TARDIS back to Earth if necessary. (Come to think of it, maybe that explains why, back in the bunker, she stopped to hand Turlough the TARDIS component that Kamelion had given her – rather than wait to give it to the Doctor herself?)

In the rehearsal version, the Doctor told the K-Master to leave Peri alone, since she was no part of their quarrel. "At least in my Tardis [sic] she will be spared the final paroxysms of this dying planet," rejoined the K-Master.

While Turlough tells the Doctor that Malkon is his brother, the K-Master takes Peri to the ruins, where the Sarns clear the Master's TARDIS of fallen rubble. →



Left: Malkon (Edward Highmore) is shot.

→ **11m 15s** Turlough wonders why the Master has resorted to using Kamelion: "Do you think he's into another regeneration crisis?" he asks the Doctor. Presumably the Doctor or Tegan have filled Turlough in on the Master's entire back-story at some point, because there's no other way he'd know anything about the Master having burned up all his regenerations (as established in *The Deadly Assassin*, 1976).

11m 49s Peri is shown into the control room of the Master's TARDIS. Which now looks exactly like the Doctor's, except in 1980s bachelor-pad matt black... and entirely unlike the last two occasions we saw inside it, in *The Keeper of Traken* (1981) and *Castrovalva* (1982).

A subsequent cutaway to the real Master was lost from the camera script. "I have computed the source of the power. Set these co-ordinates," he told his K-self – explaining why his TARDIS subsequently arrives in the seismic control centre, beneath the volcano...

11m 58s At the ruins, the Doctor suggests materialising his TARDIS around the Master's – Grimwade evidently recalling a major plot device from the Master story he'd directed: *Logopolis* (1981).

With Turlough's Misos triangle (aka 'the mark of Logar') enabling him to assume the mantle of Chosen One, the Doctor enters his TARDIS with Amyand... but discovers his ship is stuck: "The temporal stabiliser's been removed. Another old trick of the Master's." The Master swiped several components from the Doctor's TARDIS in the Grimwade-scripted *Time-Flight* (1982), then traded its temporal limiter. The rehearsal script, indeed, referred to the Master having pinched the Doctor's temporal 'limiter', but perhaps this was amended to 'stabiliser' in the final scripts to avoid having to reconstruct the prop seen in *Time-Flight*?

14m 08s Peri helps the K-Master carry a 'control box' into the control room. Cut from the camera script, the K-Master levelling the Tissue Compression Eliminator in her direction, as the doors open: "No more childish heroics, my dear, should you wish to live." Or should that be *a* tissue compression eliminator – which the K-Master appears to have fetched alongside the control box? (See next episode.)

17m 21s Elsewhere, the Doctor and Turlough have deduced that the image of Logar is simply that of a man in a thermal suit... meaning there must be a control centre inside the volcano. Timanov describes how, as a boy, he saw Logar at the summit of the Fire Mountain – where the Fire God encouraged him to inhale the invigorating gases. "What you saw was one of the vulcanologists," added the Doctor in the rehearsal script.

Manipulating the controls, the K-Master makes a blue flame appear from the volcano: numismaton gas. But Peri escapes back into the Master's TARDIS...

22m 38s Intending to deactivate the control box, Peri lifts the lid to find the real Master inside, miniaturised – but the mini-Master turns round twice to face Peri, in subsequent shots.

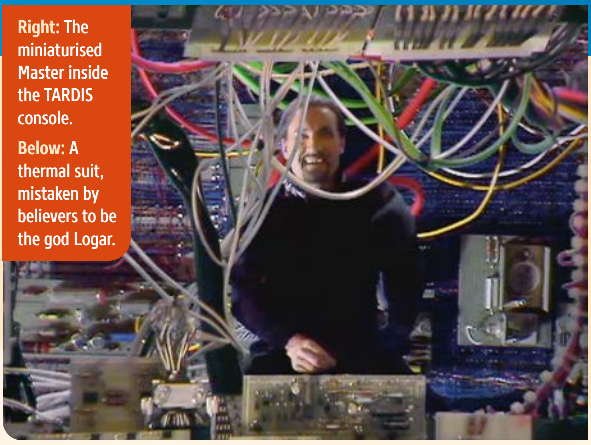
Part Four
FIRST BROADCAST: 2 March 1984

The Doctor demonstrates the healing powers of numismaton gas by walking into the blue flames in the cave of the Hall of Fire.

02m 45s Having overturned the control box, Peri pursues the miniaturised Master. Last episode, we wondered if the K-Master's weapon was the only TCE aboard... because in the rehearsal draft, she spotted "the pin-sized Tissue Compression Eliminator" on the floor: "I think I've found something you're looking for..."

04m 25s With Malkon restored by the blue flame, Turlough's volunteered to try to use the transmitter in his father's vessel to contact the Trion Communications Executive, so the Custodians will send a rescue ship. The Doctor is curious: "Just a minute. You were concerned about the Custodians earlier." What Custodians? It's the first time they've been mentioned.

In fact, two mentions of the Custodians were dropped from the rehearsal draft of Part Two (hence the script-editing slip). After finding the chalk triangle on one of the columns of Sarn, the Doctor had wondered why Turlough had said nothing about the Misos triangle on the cylinder: "I thought I was being followed by the Custodians. For escaping from Earth," came the reply. Traversing the volcanic surface just before meeting Amyand, Turlough had explained, albeit reluctantly, that the Custodians were a sort of Trion police force – but nonetheless, he wasn't a criminal...



Right: The miniaturised Master inside the TARDIS console.

Below: A thermal suit, mistaken by believers to be the god Logar.

> **Crawling inside the console of his TARDIS, the Master shorts out the doors so they'll open.**

05m 09s Crawling inside the console of his TARDIS, the Master shorts out the doors so they'll open – but what does he use? It's not entirely clear on screen, but in the script he extracted "a silver thread" from the collar of his penguin suit to short the circuit he'd crawled onto.

Meanwhile, Turlough explains how his mother had been killed in a Trion civil war. While his father and younger brother were exiled to Sarn, he was sent to Earth – "to learn the ways of another planet," he said in the rehearsal draft. "What can an Imperial Trion learn from Earth people!" he scoffed. "Humility?" suggested the Doctor.

06m 47s En route to the seismic control centre, the Doctor and Amyand discuss the Trion vulcanologists' legacy. This back-story was much simplified from the fuller version given in the rehearsal draft, in which the Doctor speculated that Sarn must have been a "colonial paradise" once: "The forces of nature held in check by the seismic control machinery..." But the colonialists went home when nature started to gain the upper hand, reckoned Amyand – at which point Sarn became a dumping ground for undesirables. "The planet must have been abandoned as a prison until the Trions needed somewhere to put Turlough's father," asserted the Doctor. Why abandon it, though? Grimwade plugs the gap in his novelisation: "Cuts, I expect... They needed to pay for a war or two in the other colonies."

10m 53s At the spaceship wreck, Junior Ensign Commander Vizlor Turlough contacts Trion Control using the identification code "VTEC nine, oblique, one, two, oblique four, four" – 9/12/44 being script editor Eric Saward's date of birth. Turlough's forename was 'Vizlor' with a 'z' in the camera script, becoming 'Vislor' with an 's' in the novelisation.

12m 49s With Peri having guided the Doctor into the seismic control centre, the Doctor confronts the mini-Master, returned to his control box... in a CSO-effected sequence with noticeable eyeline problems. The Master, it transpires, became miniaturised while experimenting with the TCE – "To increase its range," he added in the script. What isn't spelled out on screen is the fact that the control box was meant to be the whole of the laboratory he was working in at the time.

"Kill him, Doctor," says Amyand. Lost from the camera script, Amyand urging him: "What are you waiting for?" The Master sniggered, calling the Doctor a second-rank genius crippled by moral scruples, and asking: "How could the Doctor ever destroy me!" By wringing the Master's neck, came Amyand's reply: "And if he won't do it, I will!"

Next, the recovered K-Master ushers the Doctor and friends out of the Master's TARDIS. The Doctor suggests that the TCE still can't be used safely inside the Master's ship (for some reason) – but we saw how the K-Master was able to use it outside the doors in the previous episode. So why not blast the Doctor, Peri and Amyand from the lintel?

The Doctor contrives to cripple Kamelion when the android carries the control box into the restorative blue flame... then destroys it with the dropped TCE.

18m 50s Meanwhile, Amyand has donned a thermal suit to carry the recovered temporal limiter back to Turlough, through the flames – returning to the Hall in 'Logar' guise. But Timanov turns away when Amyand tries to persuade him to evacuate the scene with the rest of the Sarns in the now-landed Trion ship... and that's the last we see of Timanov. His fate remained unclear in the rehearsal drafts, which had Timanov determined to keep his faith by remaining behind, "defiant to the end".

In DWM, Grimwade accused Eric Saward of having shied away from dwelling on Timanov's religious fanaticism... and the camera script instead had this scene ending on a shot of Timanov thinking "there is sense in what Amyand says" (ie, that Logar wants him to live). Director Fiona Cumming seems to have disregarded this, however – retaining the hint that Timanov intends to walk off into the fire. (In the novelisation, Amyand keeps the helmet on – and so Logar simply commands Timanov to go to the Trion ship.)

19m 55s With Turlough having replaced the temporal limiter, the TARDIS automatically relocates to the seismic control centre as the real Master grows out of the flame-bathed control box – "like a genie emerging slowly from a lamp", according to stage directions. "I shall come from this fire a thousand times stronger, to hound you to the borders of the universe," he chuckled, in lines lost from the final version (one of several timecoded offcuts viewable on the *Planet of Fire* DVD). But the Master burns as the flame turns hot – the jet being bordered by conical pieces of set dressing previously seen in Monarch's lab in *Four to Doomsday* (1982).

22m 32s Having learned from Trion captain Lomand (John Alkin) that former political prisoners are no longer persecuted on Trion, Turlough bids adieu to the Doctor. "That boy will do well," the Doctor told Peri, in a line lost from the final script.

One account of Turlough's return to Trion – and subsequent return to Earth – is given in Tony Attwood's *Companions of Doctor Who* novel *Turlough and the Earthlink Dilemma* (Target Books, 1986). But the Doctor will see Turlough again... as part of a dying vision specially recorded for the following adventure, *The Caves of Androzani* (1984).

The Doctor welcomes Peri aboard the TARDIS. **DWM**

Top right: The Master is restored by the blue flames of the numismaton gas.

Right: Turlough says his final farewells.

FURTHER INFO

DVD

COMPANY BBC Worldwide

YEAR 2010

AVAILABILITY Out now

DOCTOR WHO
PLANET OF FIRE

VIDEO

COMPANY BBC Video

YEAR 1998

AVAILABILITY Deleted

DOCTOR WHO
PLANET OF FIRE

NOVELISATION

COMPANY WH Allen & Co/Target Books

YEAR 1984

AUTHOR Peter Grimwade

AVAILABILITY Out of print

DOCTOR WHO
PLANET OF FIRE
PETER GRIMWADE

Reviews

Our verdict on the latest episodes and products.

BBC one **BROADCAST**
Sunday 31 October 2021

Review by **PAUL KIRKLEY**

FLUX: CHAPTER ONE

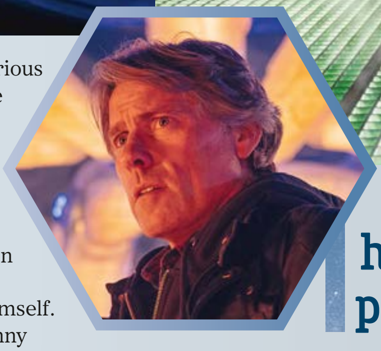
THE HALLOWEEN APOCALYPSE

For *Doctor Who*, necessity has long been the mother of invention. Douglas Adams and Graham Williams locked themselves in Williams' spare room and bashed out *City of Death* over a frantic, coffee-and-whisky fuelled weekend in 1979. Modern classics such as *Tooth and Claw* (2006) and *Midnight* (2008) were similarly panicked late replacements, while Steven Moffat's solution to David Tennant and Freema Agyeman being otherwise engaged was to dash off a quirky little episode called *Blink* (2007).

And now, in 2021, the practicality of producing the world's most insanely complicated TV show during a global pandemic has resulted in *Doctor Who* reinventing itself all over again – in a way that's rather brilliant.

But while *Flux* may be billed as *Doctor Who*'s biggest single adventure ever, showrunner and lead writer Chris Chibnall has been careful not to sacrifice the show's fundamental USP: its ability to tell a range of stories in a range of styles. On the contrary, *The Halloween Apocalypse* delights in dangling a multiplicity of disparate plot threads – an approach that leans into *Doctor Who*'s patented fantastic-domestic mix by turning on a dime from boiling acid oceans and scorched astral planes to a Liverpool food bank.

We begin in medias res – and then some – with the Doctor and Yaz suspended upside down over said acid sea, midway through an apparently less-than-successful pursuit of a fearsome new enemy called Karvanista. Except he's not that fearsome at all, as it turns out. In fact, he's rather adorable – a warrior with the face of a cockapoo and the voice of a Northern club turn. From the cute prosthetic to Craige Els' brilliantly world-weary performance – think Les



Dawson, but as a dog – it's a glorious creation, with the potential to be the series' biggest hit with the kids since K9 (and I say that as someone who isn't even a dog person, particularly).

This shaggy dog story also serves as the perfect introduction to John Bishop's Dan, who's no slouch in the adorable stakes himself. Like Bradley Walsh, this is a canny casting choice: a reminder that, in audience terms, *Doctor Who* is a big tent show, while Dan's unassuming, everybloke persona allows us to discover the Doctor's mad universe through fresh eyes – a job given added weight now that Mandip Gill's Yaz has gone native.

The notion of every Lupari having a "designated human" also proves the key to humanity's survival, as seven *billion* spaceships form a protective shield around the Earth. And all this extrapolated from one 'man's best friend' gag. Cheeky.

The notion of every Lupari having a "designated human" proves the key to human survival.

The cataclysmic event this galactic paw patrol is saving us from, of course, is the Flux itself – "a hurricane ripping through the structure of this universe, disrupting every particle". Which, for an opening episode, is quite the play. And yes, it does slightly diminish the threat of the end of the universe if you can deflect it with a bunch of spaceships, but I guess it's no different to that time Davros brought about "the destruction of reality itself" while he and the Daleks sort of hid around the corner.

This being Halloween, it's a full monster buffet too, with two vintage enemies each playing to their respective strengths. The Sontarans are disgusting, but also a bit silly, while the sequence of the Weeping Angel menacing Annabel Scholey's Claire marks a heart-stopping return to 'don't blink' first principles.

The series' new big bads, meanwhile, more than hold their own. Sam Spruell drips velvet poison as Swarm, whose introduction, throbbing with latent menace even while incarcerated, has proper Hannibal Lecter vibes, while Rochenda Sandall's Azure briefly gets to appear with her own face and a Sarah Lund jumper, before being released from the living hell of a happy human existence.

With its deft blend of scares and jokes – I know there were much wittier lines, but John Bishop staring at his teeny-tiny shrunken house and protesting "I can't live in that!" made me howl – and with the big, operatic fantasy stuff earthed by more relatable scenes of kitchen sink/empty fridge drama, *The Halloween Apocalypse* exudes the breezy, busy confidence of a Russell T Davies series opener. It's a confidence matched by Jodie Whittaker and Mandip Gill, slipping effortlessly back into their roles and clearly living their absolute best lives.

And yet, at the same time, it's also the start of something quite different – a new type of long-form *Doctor Who* storytelling that looks set to push at the boundaries of the show's famously flexible format in a whole new way.

Trick or treat? As if you even needed to ask. **DWM**

Opposite page: The Doctor (Jodie Whittaker) makes a desperate attempt to stop the Flux.

Top left: Yaz (Mandip Gill) is surprised at the TARDIS' new topography.

Top right: Karvanista (Craige Els) with his captured human.

Above inset: Dan enters the TARDIS for the first time.

Left: Claire (Annabel Scholey) is pursued by a Weeping Angel.

FLUX: CHAPTER TWO

BBC one **BROADCAST**
Sunday 7 November 2021

WAR OF THE SONTARANS

Review by
PAUL KIRKLEY

It speaks volumes about *Doctor Who* that an episode recreating the Crimean War with potato-headed aliens instead of Russians – while John Bishop and a talking space dog fight some more potato-headed aliens in Liverpool, using a wok – could ever be described as ‘traditional’.

But executive producer Matt Strevens is right when he says, elsewhere in this issue, that *War of the Sontarans* is Series 13’s most trad instalment, with the overarching Flux storyline taking second place to a more standard movie-of-the-week format.

And a ‘celebrity historical’ (a double adjective that’s exclusive to *Doctor Who* fans) at that, with a scene-stealing turn from Sara Powell as Mary Seacole, striding fearlessly through the mud in her crinoline skirts, throwing shade at Florence Nightingale and generally bossing it all over the battlefield.

> From their very first appearance, the Sontarans have worked best as a mix of scary monster and comic foil.

From the start, showrunner Chris Chibnall has made it part of his mission to present a less whitewashed view of history than *Doctor Who* has arguably been guilty of in the past, with a particular emphasis on celebrating women of colour, such as Rosa Parks, Noor Inayat Khan and now Mary Seacole. It’s an artistic choice that’s brought a fresh perspective to the series.

What a meeting of minds this Doctor and Doctress prove to be, too, with Chibnall being careful to give Mary some agency in the Sontarans’ defeat, without sidelining Jodie Whittaker to a supporting role in her own show. In fact, she’s firing on all cylinders, particularly during her battlefield confrontation with Skaak – a classic *Doctor Who* hero moment, beautifully framed and directed by Jamie Magnus Stone.

It’s a scene that also gives us the episode’s best gag – Skaak’s “Also, I wanted to ride a horse.” From their very first appearance in *The Time Warrior* (1973-74), the Sontarans have worked best as a mix of scary monster and comic foil. They may be nasty, brutish and short, but they’re also

your classic pompous military buffoon – a combination that's well sold by newcomer Jonathan Watson and seasoned hand Dan Starkey. Also: a Sontaran! On a horse!

If history's not your bag – even history with added potato monsters – then there's plenty of other stuff going on. I wonder if those children of the 1960s whose patience was tested during Marco Polo's journey to Cathay or that business with Robespierre would have stayed the course if the action had cut away to an alien invasion of Liverpool and a spooky temple on the planet of Time?

The latter plot strand is *Doctor Who* at its most unashamedly sci-fi – in the Frank Herbert, Ray Bradbury tradition. It also casually slips in what appears to be a fundamental rewrite of the *Doctor Who* universe, in which time itself is a malevolent force (shades of *Sapphire & Steel* there) held at bay by a group of elemental beings called the Mouri. It's the sort of quasi-spiritual hokum that might have physicists in the audience reaching for the smelling salts, but it's nothing new in a series where cosmic light and darkness are held in balance by two old men with dead birds on their heads.

It's also an episode of double acts: the Doctor and Mary, Yaz and Jacob Anderson's charismatic Vinder, Neville and Eileen (Paul Broughton and Sue Jenkins adding to modern *Who*'s extended family), and Dan and Karvinder. It's good to see Chris Chibnall hasn't exhausted his supply of dog jokes, either: "I still have a human in this fight" and Karvanista shaking himself dry next to Dan are particular highlights. Meanwhile, Swarm and Azure team up with mute brute Passenger to form a supervillain trio with strong *Superman II* energy.

In an otherwise assured episode, the ending is, let's be honest, quite silly. The Doctor and Dan's perfectly timed video hook-up stretches credibility, while Karvanista playing skittles with a whole fleet of Sontaran timeships feels a bit *Looney Tunes* – the second week in a row he's saved the day in a slightly implausible manner, like some kind of space Lassie.

Also, while I'm generally a huge fan of Segun Akinola's scores, the blaring fanfare he sticks on repeat here is a bit headache-inducing after a while. More fundamentally, I'd question whether we need these supercharged finales every week anyway. In my review of *Praxeus* last year, I bemoaned those frenetic, ramped-up third acts as "perhaps post-2005 *Doctor Who*'s greatest structural weakness". So what better opportunity to try some new tricks than in a long-form serial?

On the other hand, maybe that's what a generation raised on blockbusting superhero movies have come to expect. Either way, *War of the Sontarans* is (mild spoiler alert) something of an outlier in that respect. Because, just when you think you've got the measure of how this series is going to work, along comes a reminder that *Doctor Who*, like the universe, can still surprise you – constantly. **DWM**

Opposite page: "Sontar-Ha!" Skaak (Jonathan Watson) rides into battle.

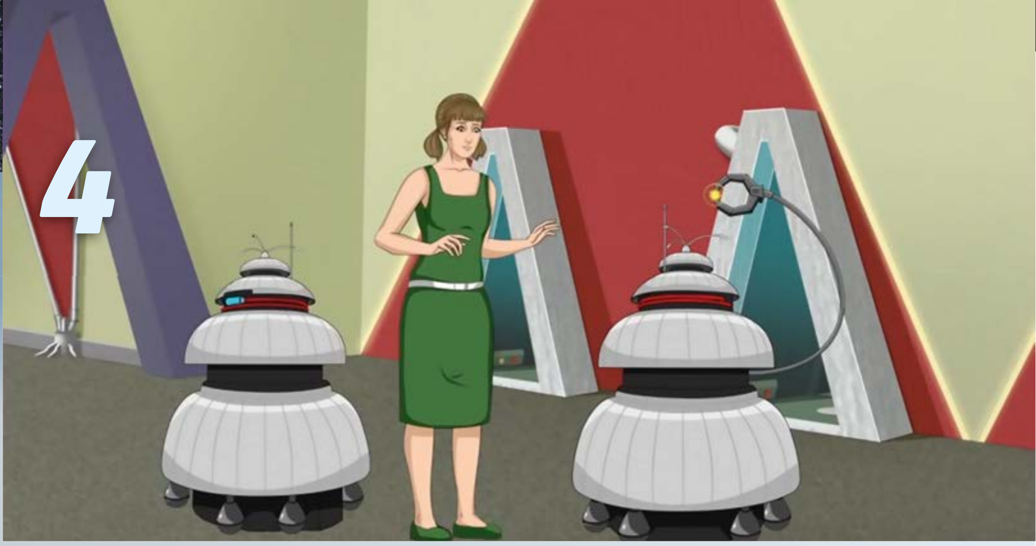
Above left: Dan (John Bishop) is armed... with a wok.

Above right: The Doctor with Mary Seacole (Sara Powell), Yaz (Mandip Gill) and Dan.

Far left inset: Yaz and Vinder (Jacob Anderson).

Left: Mary surveys a battlefield in the war-torn Crimea.

Galaxy 4



Blu-ray Disc
BBC
DOCTOR WHO
GALAXY 4
TBC

Review by **SCOTT GRAY**

Blu-ray/DVD

Starring William Hartnell (Dr Who), Maureen O'Brien (Vicki), Peter Purves (Steven)
BBC Studios RRP 18.99 (Blu-ray), £12.99 (DVD), £28.99 (Blu-ray Steelbook)

The first thing that hits you about the new, animated version of the 1965 story *Galaxy 4* – literally in the opening frame – is the startling *colour* of the title sequence.

The familiar greys and whites of the First Doctor's era are swept away by vibrant oranges. It's a "Gallifrey burnt orange sky", as animation producer Gary Russell puts it in his commentary. This is the first ever William Hartnell story to be told in colour, and there's a palpable sense of delight on display: the setting is a vast, boiling red desert spreading out far beyond the confines of Television Centre's Studio 4. The Drahvins' spaceship is a rusty brown heap. The Drahvin/Rill space battle (only previously described in dialogue) is now witnessed with flashes of gold and neon blue energy beams.

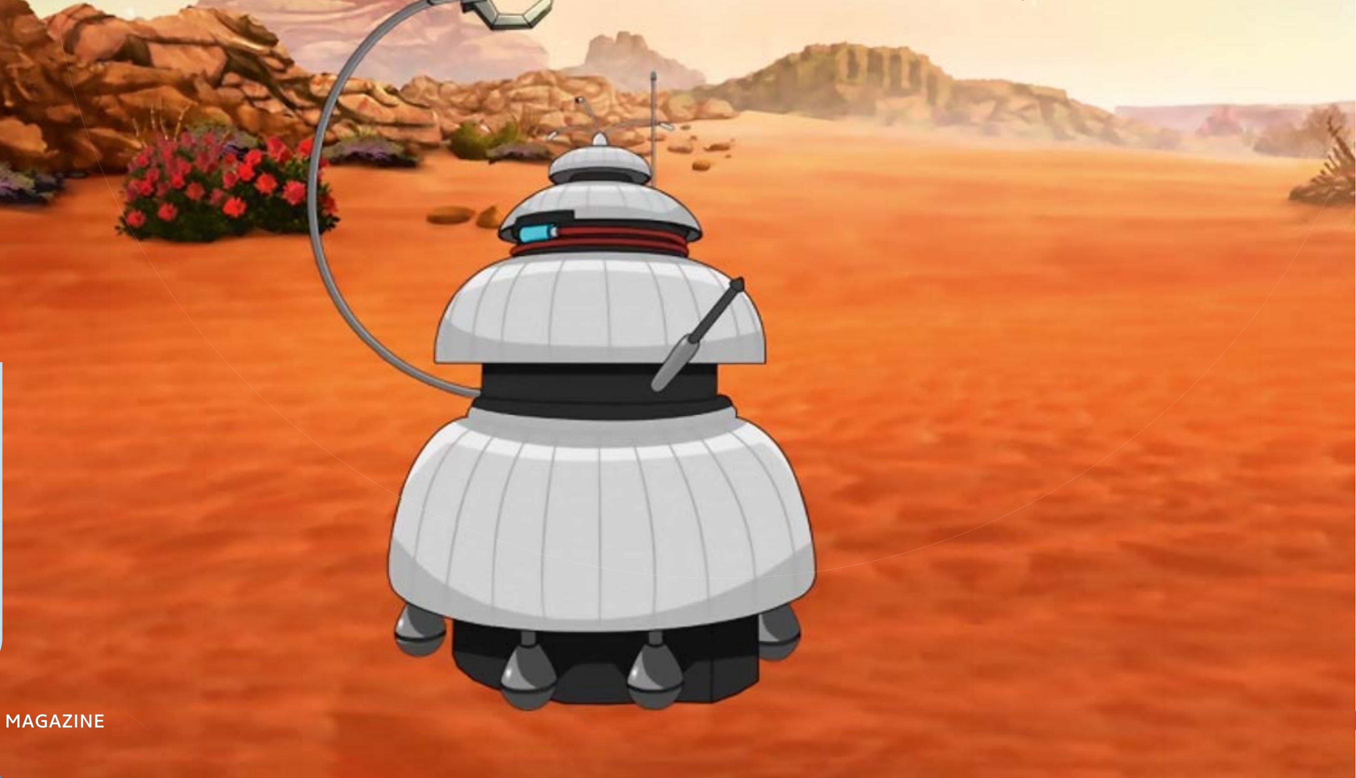
Galaxy 4 is a simple story of the TARDIS crew being caught between two alien factions. But there's a complication – the planet they're stranded on will explode in two days, and nobody seems quite sure how long a day actually is. That looming countdown is always on the minds of the characters, and the viewers too, giving the adventure the urgency it needs.

The animated characters' movement is perhaps the best to date. Even when they're simply standing, they're gesturing – nodding and tilting their heads. The Doctor has a lovely moment when he almost loses his balance on some rocks, but there are subtle movements too; when Steven falls asleep, his chest rises and falls almost imperceptibly. The designs are faithful, and it's very satisfying to see genuinely identical Drahvin warriors in action.

Stephanie Bidmead plays Maaga, the first major female villain in *Doctor Who*, and she's remarkable in the only complete original instalment, the third episode *Air Lock*. She gives a chilling, controlled performance, facing the camera with a mesmerising soliloquy as she imagines the Doctor and friends perishing. The animation turns her into a towering Amazon who lifts Steven off his feet with one hand around his throat. Maaga deserves a more prominent place in *Doctor Who*'s rogues' gallery, and this release should hopefully fix that.

The ending is suitably apocalyptic. What a lost opportunity when the final Chumbley sadly tumbles into a chasm – Vicki loses a pet that could have replaced her beloved Sandy, and viewers are forced to wait until 1977 before the show gets a cute robot companion.

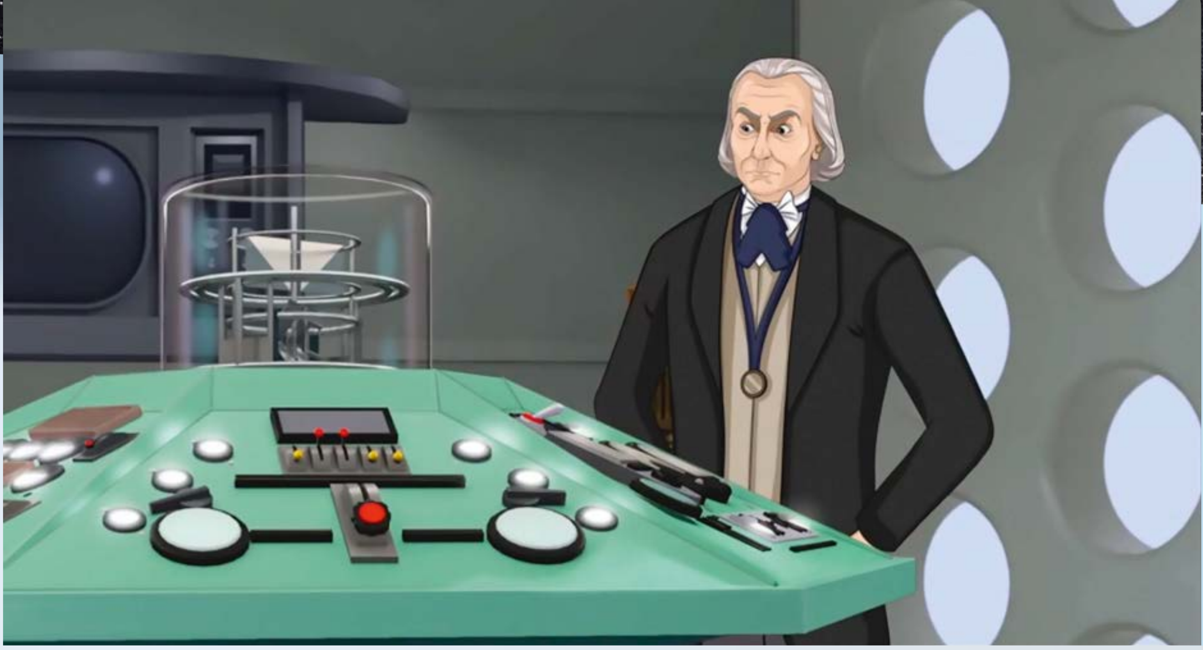
The Trouble with Chumblies is the central 'making of' feature, and it's an amiable (but informative) look back at the story's production. Toby Hadoke rocks up to Peter Purves' beautiful country home for tea and

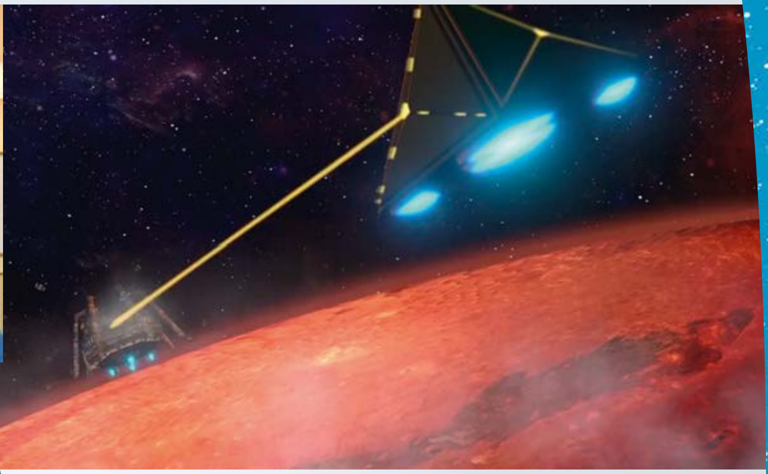


Top: Vicki and the Chumblies in the new animated version of 1965's *Galaxy 4*.

Above inset: Maaga (Stephanie Bidmead) gives a powerful soliloquy in the third episode, *Air Lock*.

Right: A Chumbley on the surface of the doomed planet.





Left: The Doctor in the TARDIS control room.

Below left: Toby Hadoke and Peter Purves admire a Drahvin gun in *The Trouble with Chumblies*.

Below right: The space battle between the Drahvins and the Rills, not seen in the original version, is realised in the animation.

Below inset from top: Interviewees in *The Trouble with Chumblies* include Maureen O'Brien and Lyn Ashley.

a chat. Peter's memory remains sharper than a Rill's fang as he recounts a stormy readthrough with incoming producer John Wiles. Toby and Peter also get to grips with some replica Drahvin weaponry, mucking about like two schoolboys in a toy shop, while a mini-Chumbley roams around the house like a confused Roomba.

The Chumblies are the undoubted stars of *Galaxy 4*. They were apparently the first attempt to replace the Daleks as *Doctor Who*'s premier baddies, but this reviewer has his doubts. The notion that robots with the sweetest possible name, making sounds like friendly washing machines and looking like mobile steam puddings, were somehow intended to displace the genocidal killers from Skaro is a bit hard to swallow. Maureen O'Brien calls them "adorable". Their operators, including Angelo Muscat (later to play the enigmatic butler in *The Prisoner*) and Pepi Poupee (from *Willy Wonka and the Chocolate Factory*), are remembered fondly.

Maureen also talks warmly of director Mervyn Pinfield, who had to withdraw from the production after the first episode. There's a moving moment when Pinfield's face is shown in the famous 'howlround' *Doctor Who* titles effect (made during its initial tests) while his son Mike recalls his father's eventual death from the illness that stopped him completing *Galaxy 4*. The music becomes gentle as we watch his features vanish into the Space/Time Vortex. It's a powerful reminder that Pinfield was there at *Doctor Who*'s birth.

> **The Chumblies are the undoubted stars of *Galaxy 4*.**

There's also some entertaining input from actor Lyn Ashley, who played Drahvin Three. She recalls with amusement her death scene, doubling up as Drahvin Four: "I had blood all over my face so I didn't look like Drahvin Three... although that wouldn't matter, really, as we were meant to be clones."

There's deserved praise all round for sound designer Brian Hodgson and the 'humanised' electronic noises he created for the Chumblies. It's fair to say that he got the jump on Ben Burtt's work for R2-D2 by a solid 12 years. The commentaries are, as usual, highly entertaining, as is Derek Handley's reconstruction of the adventure (complete with CGI Chumblies).

Galaxy 4 was the final full *Doctor Who* serial to carry Verity Lambert's name as producer. She gave us an appropriate parting gift with Maaga, paving the way for actors like Kate O'Mara, Lynda Baron and Michelle Gomez to thrill us with their villainy. It's great to have this story now available on DVD/Blu-ray, and looking so stylish. **DWM**

Left: Images from the very earliest footage for *Doctor Who* – Mervyn Pinfield lends his face to test recordings of the title sequence in August 1963.

Audio Frequencies

Reviewed this issue

The Doctor Chronicles: The Twelfth Doctor – Timejacked!
RRP £19.99 (CD), £16.99 (digital)

The Ninth Doctor Adventures: Lost Warriors
RRP £24.99 (CD), £19.99 (digital)

Torchwood: The Red List
Featuring Mr Colchester, Dorothy McShane
RRP £10.99 (CD), £8.99 (digital)

Available from bigfinish.com

Review and illustration
by **JAMIE LENMAN**

It's always the fate of this week's hip, happening thing to end up as yesterday's news – quite literally. As culture moves forward at an ever-increasing rate, echoes of long ago are reborn as desirably 'retro' or even 'vintage', whereas the more recent eras of history appear the least attractive of all – *so* last season. Therefore, in the dazzling glare of the Thirteenth Doctor's imminent apotheosis, it's a brave move to shine the spotlight on her immediate predecessor's reign and try to make it seem fresh.

Luckily, Big Finish have an ace up their sleeve in the form of Jacob Dudman, the Jack of All Voices who's been reuniting us with Doctors Nine to Twelve since 2018. Now he reprises his startling Peter Capaldi impersonation in the three-part box set *Timejacked!* – the second volume of *The Twelfth Doctor Chronicles*.

Set somewhere during the Doctor's spell as a university professor in 2017's Series 10, Matt Fitton's opener, *Flight to Calandra*, starts us off with an arresting concept that reverses the roles between the Doctor and his ersatz companion Keira – she as TARDIS commander and he the unwilling passenger. It seems almost churlish to point out that Dudman's rendition of the Twelfth Doctor isn't quite as close to the original as his Tenth or Eleventh, but when audio is all the listener has to go on, even the odd vowel is occasionally enough to break the spell. Nevertheless, it's still a breathtaking approximation, and if we're not always convinced it's Mr Capaldi booming through the speakers, we're never in any doubt that it's the Doctor.

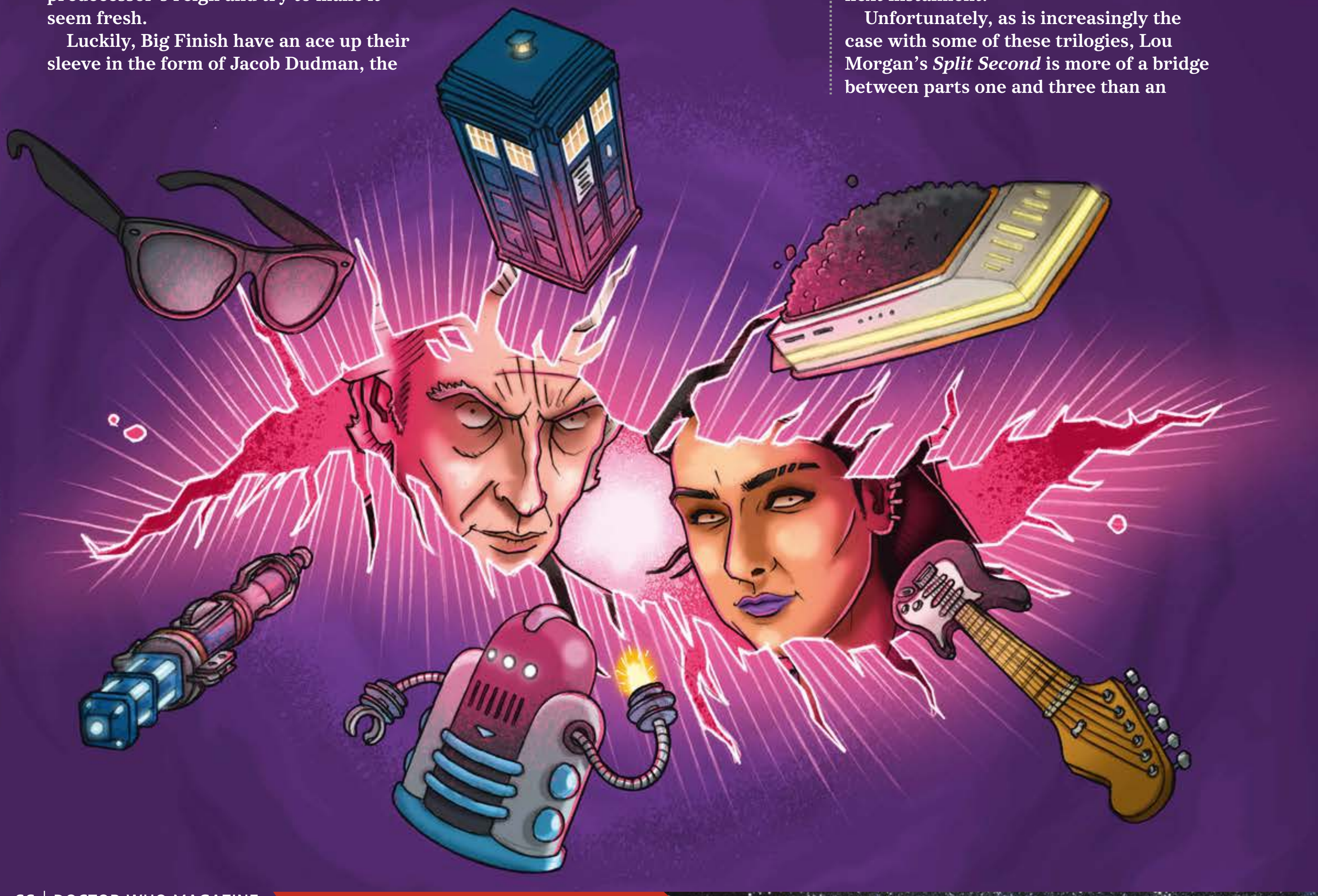
Opposite him, Bhavnisha Parmar's titular timejacker starts off as a fairly blank slate – albeit a blank slate wielding a laser pistol. But then *Timejacked!* is as much about her evolution as it is the sundry sci-fi shenanigans, stacked with opportunities for the actor to put forward different aspects of her character.

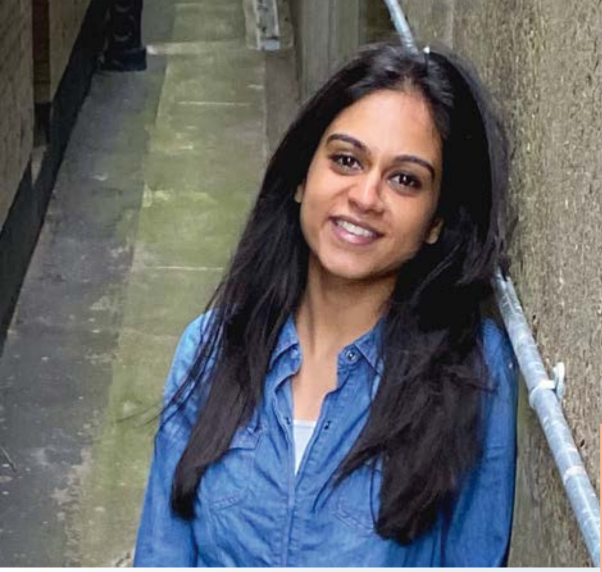
JACOB DUDMAN · BHAVNISHA PARMAR
BBC
DOCTOR WHO
TIMEJACKED!
FEATURING HOLLY JACKSON WALTERS AND CHARLIE HAMBLETT

The central premise of *Calandra*, namely a shonky time experiment gone horribly wrong, is mined for all its worth throughout the three stories, with the result that the whole thing feels very solid and interconnected. On the planet at the epicentre of the disaster we find a society coming to grips with the personal and ethical consequences of temporal clones, a problem that was touched upon in 2011's *The Rebel Flesh/The Almost People*, but one that's well worth revisiting.

Hannah Genesius' Milla makes a great foil for Keira; the wild streaks of instability with which she peppers her portrayal are simply delicious. While prone to a few long talky sections, *Calandra* makes up for these with an army of charmingly 1960s Dalek-wannabes and a problem that the Doctor is uniquely placed to solve. Ending with a whacking great cliffhanger, we can't wait for the next instalment.

Unfortunately, as is increasingly the case with some of these trilogies, Lou Morgan's *Split Second* is more of a bridge between parts one and three than an





Left: Bhavnisha Parmar plays timejacker Keira Sanstrom.

Right: *Timejacked!* also stars Jacob Dudman as the Twelfth Doctor.

Bottom left: Peter Capaldi as the Twelfth Doctor.

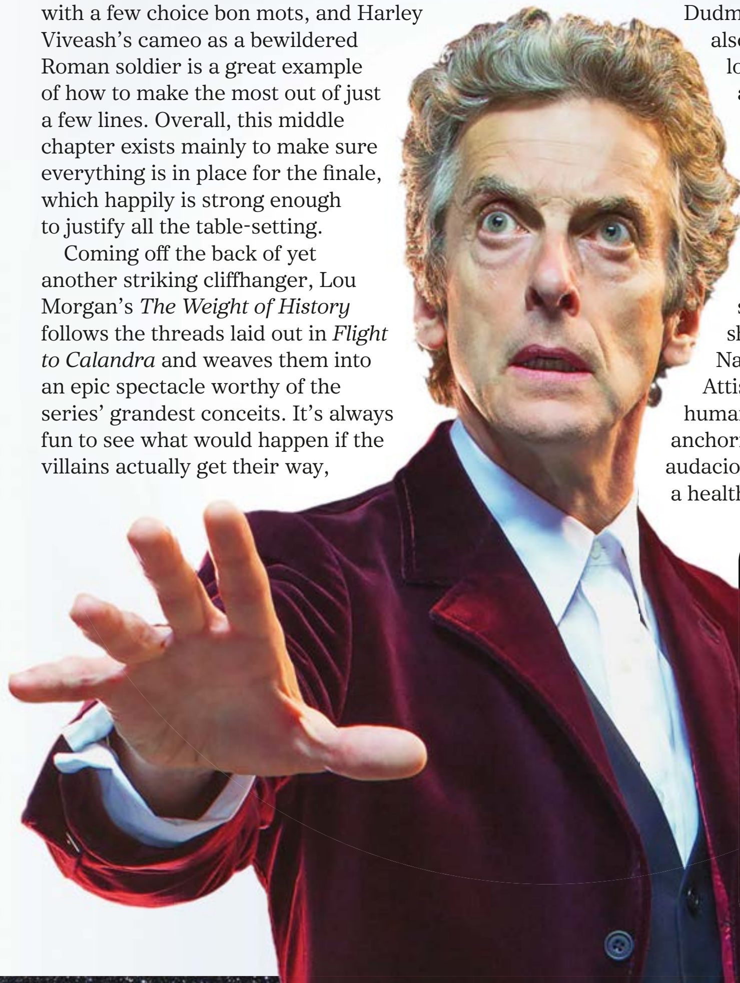
Bottom right: An image from the promotional video for *Timejacked!*

adventure in its own right. Instead of a crack in the universe (as seen throughout 2010's Series Five) we have a crack in *time,* which must be sealed up piece by piece. Whilst this could have been the springboard for a series of enjoyable mini-romps, instead it plays out more like a computer game, with the Doctor and Keira yomping round and ticking things off a list.

The notion of time smooshing together and spectacles like space-freighters full of coal has been exploited on countless occasions and it still could have been fun, if only we could stick around a little longer in each destination. Moreover, our heroes encounter little to no difficulty in achieving their objectives, robbing the scenario of any kind of suspense. All this is not to deny *Split Second* its merits: Dudman offers a lighter side to the irascible Twelfth Doctor with a few choice bon mots, and Harley Viveash's cameo as a bewildered Roman soldier is a great example of how to make the most out of just a few lines. Overall, this middle chapter exists mainly to make sure everything is in place for the finale, which happily is strong enough to justify all the table-setting.

Coming off the back of yet another striking cliffhanger, Lou Morgan's *The Weight of History* follows the threads laid out in *Flight to Calandra* and weaves them into an epic spectacle worthy of the series' grandest conceits. It's always fun to see what would happen if the villains actually get their way, and in Havilland we have an antagonist outrageous enough to make it work. Holly Jackson Walters goes full pantomime with the rogue time agent, filling all the available space, and her climactic showdown with the Doctor is pleasingly old-school. Dudman is in full swing also, delivering a lovely little speech about how cities are grown rather than built, although the following tirade about the psychology of guns is possibly less adroit. Meanwhile, skulking in the shadows, George Naylor's snivelling Attis highlights the human cost of tyranny, anchoring Havilland's audacious ambitions with a healthy dollop of pathos.

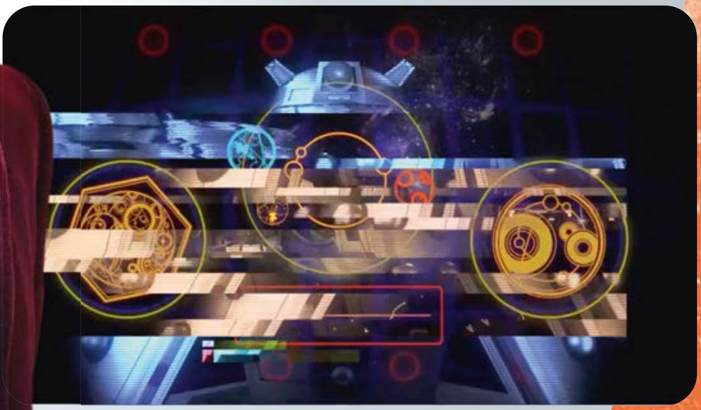
Instead of a crack in the universe we have a crack in *time,* which must be sealed up piece by piece.



Together, all three discs of this box set represent a concerted effort to fully explore one particular idea through all its potential ramifications, leaving us feeling like we've watched an entire series of the show in just under three hours. And what's more, we're sorely tempted to brush off those Capaldi Blu-rays and 'read' a bit more of yesterday's news – so skilfully and lustily has it been brought back to life.

Also this month, Christopher Eccleston continues his jubilant renaissance in *Lost Warriors,* the third box set of *Ninth Doctor Adventures.* Starting us off is James Kettle's *The Hunting Season,* a lovingly crafted number that takes its cues from Conan Doyle's *The Hound of the Baskervilles,* as well as any number of 'below stairs' dramas from over the years, including Big Finish's own *The Chimes of Midnight.*

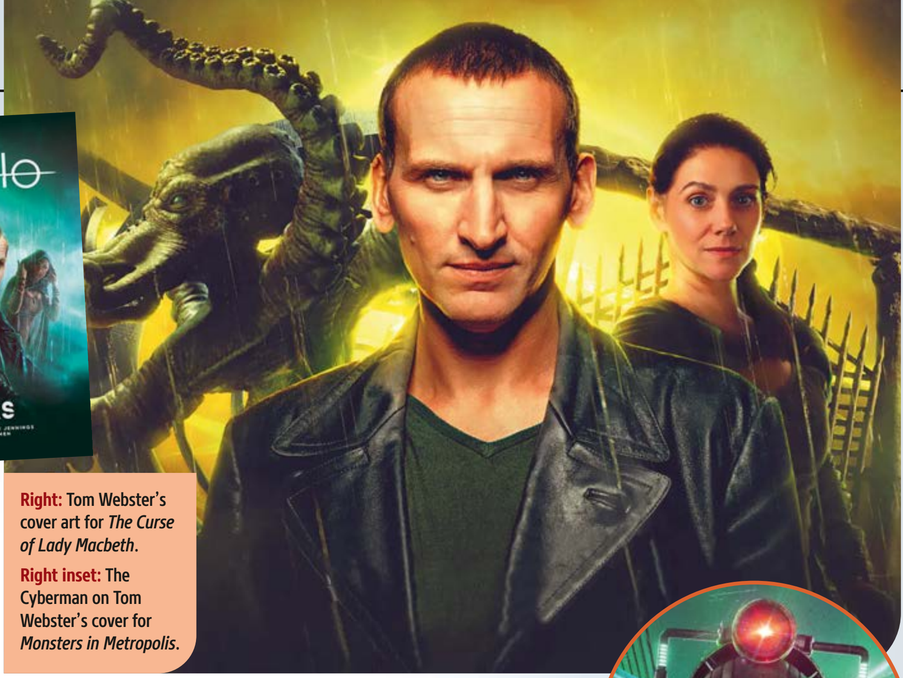
It seems only right that our first 'regional' Doctor should at last confront themes of class, and this is where the story hits hardest. Alex Jennings' Lord Hawthorn and his snooty daughter Isabel (Allegra Marland) make an unsavoury pair, held in an uneasy equilibrium with their grinning house guest. While other Doctors may have been tempted to address the hypocrisy of the Hawthorns' lifestyle head-on, Eccleston's overly friendly demeanour only serves to ramp up the tension. His barely concealed contempt makes for some crackling exchanges. →



CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
THE NINTH DOCTOR ADVENTURES
LOST WARRIORS

→ Although there are suggestions of cruel torture administered by Don Gilét's odious butler Streatham, it all happens off stage, making for a decidedly PG affair – which of course is totally in keeping with the project's tea-time aspirations. The only casualties of this approach are the rasping Fleshkin, who look ferocious on the CD cover but fail to deliver any palpable threat. As the proceedings draw to a close, however, we discover with delight that the clues to the tricksy denouement have been scattered throughout like jewelled beads sewn into a lavish brocade, and it's hard to imagine a more perfect parcel of politics and peril.

Then, through the rolling mists of the Scottish Highlands comes Lizzie Hopley's *The Curse of Lady Macbeth,* a gloomy tale focusing very much on the historical Queen of Moray rather than the Shakespearean legend. Seemingly born for the role, it almost seems lazy to cast Neve McIntosh as the fiery Gruach – but then again, to cast anyone else would have been a travesty. To their credit, her supporting players more than hold their own alongside McIntosh's fierce performance. Anthony Howell gives a kingly air to Macbeth himself, and David Rintoul's grizzled Kinade is as hardy and craggy as the mountains he calls home.



Right: Tom Webster's cover art for *The Curse of Lady Macbeth*.

Right inset: The Cyberman on Tom Webster's cover for *Monsters in Metropolis*.

> A string of touching scenes between the Doctor and his tin friend are among the most affecting of the set.

Indeed, everyone is taking everything so incredibly seriously that Eccleston's buoyant presence starts to sound a little jarring, almost as if he's in a different production to his co-stars. Whereas this upbeat demeanour gave bite to the social commentary of *The Hunting Season,* the Doctor's boyish banter and flippant remarks do seem at odds here. Nevertheless, his faith in humanity and heroic rejection of violence near the finale still succeed in conjuring that special toe-tingle we all crave, and his whimsical treatise on coconuts is just the right side of silly.

By the time we reach John Dorney's *Monsters in Metropolis*, the balance seems to have tipped the other way – Eccleston is in deadly earnest while Nick Wilton interprets visionary director Fritz Lang as an almost buffoonish figure. Stuck in the middle is Nicholas Briggs' pitiful lone Cyberman, riffing on some of the key notes from Big Finish's legendary *Spare Parts* to elicit a mix of horror and sympathy.

Iain Meadows' clever sound design punctuates the creature's silent stalking without requiring our actors to narrate its every movement, allowing for some truly terrifying sequences. Even so, there's a slight disconnect between the havoc wreaked and the immediate aftermath – no one seems particularly concerned by the grisly death of a main player – so it's hard at times to get a grip on the stakes.

For his part, Eccleston is in familiar territory with a lone enemy in a confined space and there are shades of 2005's *Dalek* in the text – only this time we're able to process the subject matter in much more detail. A string of touching scenes between the Doctor and his tin friend are among the most affecting of the set, particularly their cheeky trip to the cinema. *Monsters in Metropolis*, and *Lost Warriors* on the whole for that matter, is perhaps a slightly bumpy ride – but make no mistake; it's still one hell of a trip. **DWM**

Torchwood: The Red List

FULL CAST AUDIO DRAMA
PAUL CLAYTON · SOPHIE ALDRED
TORCHWOOD
THE RED LIST
BY JAMES GOSS

In recent times, Big Finish's monthly *Torchwood* range has emerged as the dependable backbone of the company's output, so much so that we can forgive them the occasional wobble.

James Goss' script makes much of the claustrophobic setting of a dowdy hotel, playing on the enforced isolation in our first post-pandemic presentation. Even if this means Torchwood agent St John Colchester does end up giving us a running commentary on all his actions, it's just as well actor Paul Clayton has such a marvellously fruity voice to do it with; we could listen to him for hours. Trapped with him is Sophie Aldred, giving us a wonderful glimpse at the lesser spotted 'grown-up' Ace, but despite some witty repartee the two somehow fail to spark.

Familiar Goss tropes like variations on the same scene and narrative metaphors are amusing but not constructive, and without a solid sci-fi explanation it does sound a little bizarre when every other part in the piece is played by guest turn Manuel Pacific. That said, Pacific is an incredibly engaging presence, making it hard to complain about his ubiquity. Thus, 'not quite as brilliant as all the other brilliant ones' is hardly a damning verdict.

Right: Sophie Aldred and Paul Clayton.

The Ashes of Eternity

Audiobook

Featuring The Ninth Doctor and Rose
Written by Niel Bushnell
Read by Adjoa Andoh
BBC Audio RRP £11 (CD), £9 (digital)

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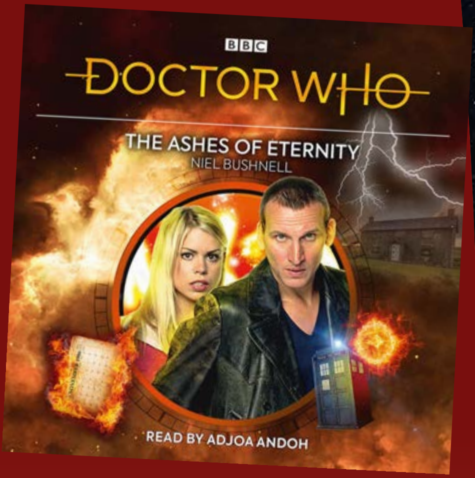


On the way to Crespallion, the home planet of the Steward of Platform One, the TARDIS comes under attack from a Solonite, a creature of fire and rage that forces the ship to make an emergency landing in 1980s Northumberland. There, the Ninth Doctor and Rose meet Peggy Aitken, a woman dealing with grief and loss, as they prepare to battle the Solonite for the future of Earth.

Niel Bushnell's adventure is set early in the 2005 series, at a point when Rose is still unsure of the Doctor and nursing her own grief over the death of her father. This enables the Solonite to prey on insecurities that, by the time this Doctor regenerates, have long gone. The story gets one of the key elements of Rose's character; she may only be 19 years old but she's had to grow up fast, with no father and a mother who often acts more like an older, irresponsible sister.

Bushnell includes a couple of telling details. First, there's Rose's memory of an argument with her mother, Jackie, and a cancelled birthday that, in the end, brought them closer together. Then, there's an impossible memory of her in a playground with her mum and dad – impossible, because we know she was just a baby when Pete died.

Its focus on Rose is what makes this audio so successful – and also so evocative of the first Russell T Davies series. The Doctor is the most important man in her life but always just out of reach, still half lost in his own regret. He's brusque and strangely defensive; his flash of anger when Rose compares the monster to a phoenix – "It's not a phoenix, get over it" – hints at his belief that the Time Lords are all gone and can never rise from the ashes. Bluntly, he tells the Solonite: "This is not your time." The Doctor is a man who's consciously set aside the old-fashioned costume and niceties of his predecessors for a more direct, unsentimental approach.

> It's focus on Rose is what makes this audio so successful.

The character of Peggy is less developed; the reveal that she's a lesbian feels accurate to the 2005 series, but to a 2021 audience it's harder to remember a time when this was something that teachers weren't allowed to discuss in schools. While she's key to the climax of the story, she exists as little more than a yardstick against which Rose can measure her own bravery. It would have been good to get to know her better – but that was always going to be difficult in a story that only lasts an hour.

The reading is by Adjoa Andoh, and it's excellent. As she speaks, Bushnell's vivid prose comes alive; one can picture the "petrol sky of brooding clouds" hanging over Peggy's cottage. Andoh's not a mimic – her Rose is harder, more cockney than Billie Piper's – but the essence of her tentative mapping of a relationship with a man from another planet, and the Doctor's guarded, wounded reciprocation, comes through clearly. The result is a story that feels, improbably, like it could fit in somewhere between the end of the world and Dickensian Cardiff. Highly recommended.

MATT MICHAEL

Top left: Writer Niel Bushnell.

Above inset: Reader Adjoa Andoh.
Photo © Niel Bushnell.

Left: Billie Piper as Rose and Christopher Eccleston as the Doctor in a publicity photo for the 2005 series.

Doctor Who: The Official Annual 2022

BBC
DOCTOR WHO
THE OFFICIAL
ANNUAL 2022

Book

BBC Children's Books
Written and designed by Paul Lang **RRP** £7.99

As Christmas traditions go, the *Doctor Who* annual ranks alongside tinsel, turkey and a tangerine in a sock. It's an essential part of countless childhoods (and quite a few adulthoods, too), so it's great to see the 2022 edition tumbling down the **Doctor Who Magazine** chimney.

However, this edition finds itself caught in a tricky time paradox. It was published way before Series 13 was broadcast, so it doesn't include anything from *Flux* (although new companion Dan gets a fleeting mention) – meaning that much of the content is based around *Revolution of the Daleks* (2021) and stories from Series 12. Unfortunately, by the time most people read it, and long before the date on the cover becomes current, those adventures will feel like old news.

It would have been wonderful if the gaps were filled with original stories and comic strips, as in earlier annuals. The only comic strip here is an adaptation of the first instalment of the CGI YouTube series *Daleks!* (2020). The animation's artwork transforms very successfully into a strip cartoon, with glowing colours and a lively layout. The story ends on a cliffhanger in the Archive of Islos and no doubt will drive more viewers to the series – if they haven't seen it already.

The bulk of the annual is made up of fact files and features on popular heroes, villains, monsters and stories. These are mostly drawn from the last three years of the series, which is how it should be in a book aimed squarely at younger viewers, but there's also a handy feature on all the previous TV versions of the Doctor to help bring new fans up to speed on the show's long history. The feature on the Division is also a helpful guide for those who found some of the nuances of *The Timeless Children* (2020) a bit hard to follow.

The highlights of the annual are the fun selection of games and quizzes.

WORD SEARCH
BEAT THE JUDOON
DALEKS!
THE ARCHIVE
THE DOCTOR'S HIDDEN HISTORY
THE DIVISION

Top right: Pages from the annual, including the Judoon wordsearch and the feature on the Division.

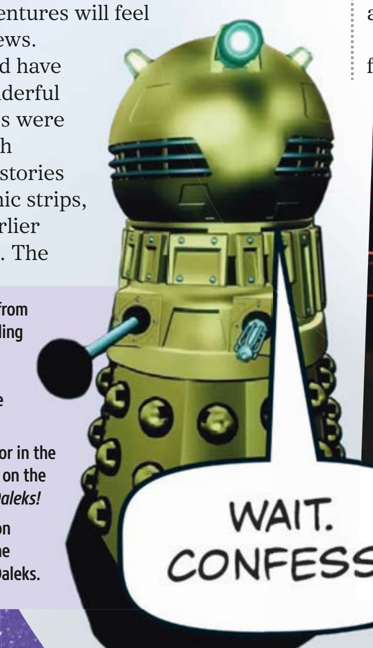
Balancing this, there's lots of exciting stuff about Daleks. Pages and pages of details about their outsides, their insides, and what's going on in their squiddy little brains. It's a Dalek fan's delight and provides enough information to turn any kid into a playground authority on Skaro's scariest.

The highlights of the annual are the fun selection of games and quizzes, which should certainly fill a few hours of the Christmas holiday. The Judoon wordsearch (where all words end in 'O' and are no more than three letters long) is an inspired bit of puzzling, and surprisingly tricky. Keep an eye out also for the little Easter egg (or should that be Christmas box?) in the bottom right-hand corner of the pages.

The create-your-own-adventure game that rounds off the annual is a great way to spark the imaginations of budding scriptwriters and designers; it's just a shame it occupies such a small space and can only be filled in once. It really deserves to be copied out in longhand on a big sheet of paper to give young creatives plenty of scope to let their imaginations run wild.

Overall, the design and layout of the book is of a high standard, full of graphics and photos to pore over. However, this edition is unique in the history of *Doctor Who* annuals because it doesn't have a picture of the Doctor on the front cover. Instead, the TARDIS takes pride of place. Maybe after all these years of adventures, it's about time the old girl had her turn in the top spot.

Regardless, this is a solid addition to the long line of *Doctor Who* annuals and a welcome stocking-filler for collectors and new fans. **LISA GLEDHILL**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DALEKS
CAPTAIN JACK'S DALEK FILES
SQUIDS IN!
INSIDE THE DALEK
THE FIRST DALEK ON EARTH

Top right: Pages from the annual, including the Judoon wordsearch and the feature on the Division.

Right: The Emperor in the comic strip based on the animated series *Daleks!*

Far right: Pages on the Silence and the creatures inside Daleks.

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GALAXY 4

BLU-RAY STEELBOOK

The 1965 story *Galaxy 4* is the latest to be fully animated by BBC Studios. The four-part adventure stars William Hartnell as the Doctor, Maureen O'Brien as Vicki and Peter Purves as Steven.

This new release is spread across two discs, including both colour and black-and-white versions of the animation, the surviving original episode three, the surviving clip from episode one, reconstructions of episodes one, two and four, a making-of documentary, *Finding Galaxy 4* documentary, audio commentaries and photo galleries.

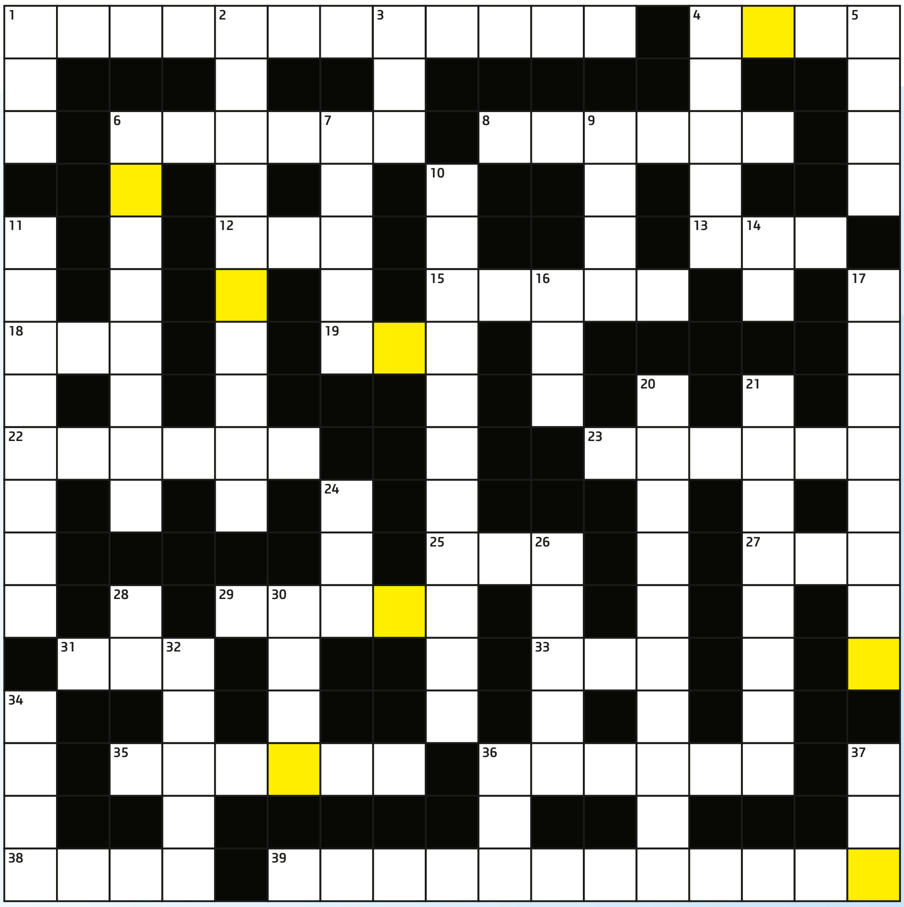
Galaxy 4 is available from 15 November on DVD (RRP £14.99), Blu-ray (£18.99) and Blu-ray Steelbook (£29.99).

POLICE BOX
GALAXY 4

We have **FIVE** copies of the Steelbook to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a *Doctor Who* writer.

Do you know your John Bishop from your Detective Inspector Bishop?

DWM CROSSWORD



ACROSS

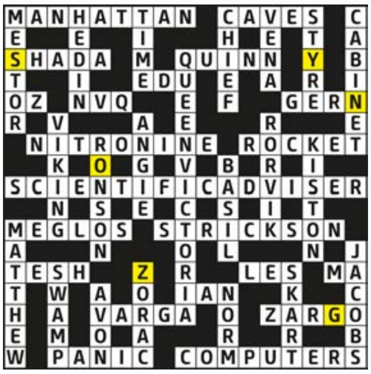
1 (and 2 Down) The first chapter of the new series (3,9,10)
4 Surname of the Doctor's assistant Liz (4)
6 (and 29 Across) Gardening programme broadcast by the Game Station (6,5)
8 (and 17 Down) Writer on the new series (6,8)
12 The Doctor met her on Ice World (3)
13 The Doctor met her on a train (3)
15 UNIT major (5)
18 A black Dalek (3)
19 One of the Gonds (3)
22 Character seen in the Land of Fiction (6)
23 Melody _____ – private detective devised by River Song (6)
25 Stopping off point for Marco Polo's caravan (3)
27 Time __ – how Romana described herself as a child (3)
29 See 6 Across
31 Graham O'Brien drove this vehicle for his job (3)
33 Casp or Jatt, for example (3)
35 3 Down has three (6)
36 (and 16 Down) *The* _____ ___ – episode featuring 21 Down (8,3)
38 Overarching title of the new series (4)
39 Alien featured in the new series (7,5)

DOWN

1 Companion played by Bernard Cribbins in *Daleks' Invasion Earth 2150 A.D.* (3)
2 See 1 Across
3 Alien featured in the new series (3)
4 Vicki's pet on Dido (4)
5 Memory ____ – a creature that causes amnesia (4)
6 Actor who played Luke Ward (4,4)
7 One of the Sevateem (5)
9 Kane had an ice statue made of her (4)
10 Director on the new series (5,6)
11 Herb that Bill noticed growing on the planet she visited in *Smile* (8)
14 Type of electricity championed by Nikola Tesla (1,1)
16 See 36 Across
17 See 8 Across
20 Alien featured in the new series (10)
21 Alien featured in the new series (8)
24 John Hurt played the __ Doctor (3)
26 Nurse impersonated by the Chameleons (5)
28 Production code of *The Mind Robber* (1,1)
30 Alien that feeds on blood (4)
32 One of the Paternoster Gang (5)
34 Mrs Angelo's grandson (4)
36 He helped the Doctor break into the Bank of Karabraxos (3)
37 Enemy of the Sixth Doctor (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: ZYGONS

VINYL RECORDS

DOCTOR WHO
DOCTOR WHO
DOCTOR WHO

Demon Records have released narrated TV soundtracks of *Marco Polo* (1964), *The Web Planet* (1965) and *The Daleks' Master Plan* (1965-66), starring William Hartnell as the Doctor, and *The Ice Warriors* (1967), starring Patrick Troughton as the Doctor.

These coloured vinyl LPs are presented in beautifully illustrated boxes with full cast and credits.

Marco Polo, *The Web Planet*, *The Daleks' Master Plan* and *The Ice Warriors* are available now, and we have a set of all four titles to give away to one lucky reader. If you'd like the chance to win this incredible prize, answer the following question correctly:

In *The Ice Warriors*, who played Penley?
A Bill Owen **B** Peter Sallis
C Michael Bates

THE TWELFTH DOCTOR: TIMEJACKED!
AUDIO DRAMA

JACOB DUDMAN • BHAVNISHA PARMAR
DOCTOR WHO
TIMEJACKED!

The Doctor has been timejacked! Rookie Time Agent Keira Sanstrom needs the Doctor's help, and she's prepared to go to extreme measures to get it. Unwillingly whisked away from St Luke's University, the Doctor quickly discovers that being forced off Earth is only the start of his problems...

The Twelfth Doctor: Timejacked! is part of Big Finish's *The Doctor Chronicles*. It features Jacob Dudman as the Doctor and Bhavnisha Parmar as Keira Sanstrom. The three audio adventures in the set are *Flight to Calandra* by Matt Fitton, and *Split Second* and *The Weight of History* by Lou Morgan.

Timejacked! is available now from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital). Thanks to Big Finish we have **FIVE** CD copies to give away. If you fancy the opportunity to win one, answer the following question correctly:

Bhavnisha Parmar played the sister of which friend of the Thirteenth Doctor?
A Yasmin Khan **B** Ryan Sinclair **C** Dan Lewis

UNIT: NEMESIS AUDIO DRAMA

UNIT: Nemesis is a new audio drama series from Big Finish starring Jemma Redgrave as Kate Stewart, Ingrid Oliver as Osgood, Mark Bonnar as the Eleven and Tom Baker as the Curator. The first instalment – *Between Two Worlds* – comprises four episodes: *The Enemy Beyond* by Andrew Smith, *Fire and Ice* by John Dorney, *Eleven's Eleven* by Lisa McMullin and *The Curator's Gambit* by Andrew Smith.

An ancient artefact, a stone arch anachronistically embedded with electronic circuitry, is recovered following a rupture in an undersea stretch of the Mull lava group in North-West Scotland. UNIT's investigation will unlock a link to another world and bring them face to face with a new and powerful threat...

JEMMA REDGRAVE AND INGRID OLIVER IN
DOCTOR WHO
UNIT
NEMESIS
BETWEEN TWO WORLDS
FEATURING TOM BAKER, MARK BONNAR, ELEANOR CROOKS AND CHRISTOPHER NAYLOR

UNIT: Nemesis – Between Two Worlds is available to order now from *bigfinish.com* priced £24.99 (CD) and £19.99 (digital). We have **FIVE** CD copies to give away. To have a go at winning one, answer the following question correctly:

Kate Stewart, Osgood and the Curator all featured in which TV episode of *Doctor Who*?
A *The Power of Three* **B** *The Day of the Doctor*
C *Death in Heaven*

THE COLLECTION: SEASON 23
BLU-RAY BOX SET

Colin Baker's second season as the Doctor – also featuring Bonnie Langford as Mel – has been reissued on Blu-ray in 'standard' packaging.

The Collection: Season 23 includes all 14 episodes of *The Trial of a Time Lord*, newly restored for Blu-ray.

Alongside the remastered episodes, the box set also includes extensive special features, including making-of documentaries, *Bonnie Langford in Conversation* with Matthew Sweet, episodes of *Behind the Sofa* with Colin Baker, Nicola Bryant, Bonnie Langford, Frazer Hines, Mark Strickson and Matthew Waterhouse, *The Writers' Room* with Eric Saward, Philip Martin, Christopher H Bidmead and Wally K Daly, *The Doctor Who Cookbook Revisited*, *The Doctor's Table*, studio recording footage, isolated music scores and much more.

DOCTOR WHO
THE COLLECTION
SEASON 23
12

The Collection: Season 23 is available now and we have **FIVE** of these box sets to give away. Answer the following question correctly and one of them could be yours.

Who played the Valeyard in *The Trial of a Time Lord*?
A Michael Douglas **B** Michael Jayston **C** Michael J Fox

TERMS AND CONDITIONS The competitions open on Thursday 11 November 2021 and close at 23.59 on Wednesday 8 December 2021. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Doctor Who: The Collection – Season 17

BLU-RAY

Preview by **BOB FISCHER**

DOCTOR WHO THE COLLECTION SEASON 17
DISC SEVEN SHADA AND BONUS DISC
DISC ONE DESTINY OF THE DALEKS
DISC THREE THE CREATURE FROM THE PIT
POLICE PUBLIC CALL BOX
12
BBC

In *City of Death*, the Doctor loftily dismisses 1979 as a "table wine" of a year. But, for many fans, that year's stories provide the ultimate *Doctor Who* party. A riot of Daleks, spaghetti-headed art lovers, Pythonesque humour (including *actual* John Cleese) and jaw-dropping viewing figures. And many of the new special features on Season 17's Blu-ray release are a celebration of the two men holding court at the centre of this jamboree: script editor Douglas Adams and star Tom Baker, both arguably at the peak of their irreverent powers.

"I didn't sleep the night before the recording," confesses Toby Hadoke, who has moderated new commentaries with Tom for *Destiny of the Daleks* and *City of Death*. "I've done gazillions of commentaries before, but I'd never actually done one with a Doctor! But Tom was in a philosophical mood, actually. For most of *Destiny of the Daleks* Episode One, we talked about religion. Occasionally I'd say, 'There's the quarry... do you remember that rock?' And he'd say, 'No'. So I'd say, 'OK then, what about God...?'"

Tom's mercurial approach to interviews also inspired *Tom Talks*, a 40-minute feature devised by Matthew Sweet. Here, the erstwhile

BBC Studios
RELEASED 13 December
RRP £44.99 (Blu-ray)

STARRING
Doctor Who **Tom Baker**
Romana **Lalla Ward**
Voice of K9 **David Brierley**

CONTAINS

Destiny of the Daleks
written by **Terry Nation**
directed by **Ken Grieve**

City of Death
written by **David Agnew**
directed by **Michael Hayes**

The Creature from the Pit
written by **David Fisher**
directed by **Christopher Barry**

Nightmare of Eden
written by **Bob Baker**
directed by **Alan Bromly**

The Horns of Nimon
written by **Anthony Read**
directed by **Kenny McBain**

Shada
written by **Douglas Adams**
directed by **Pennant Roberts**

Season 17's Blu-ray release is a celebration of two men: Douglas Adams and Tom Baker.

Fourth Doctor waxes lyrical on a multitude of Season 17-related tangents. Filming these extraordinary monologues was Paul Vanezis, who chuckles as he reads through the list.

"In *Destiny of the Daleks,* Tom is reading a book called *Origins of the Universe*," explains Paul. "So we asked him: 'Can you imagine the creation of the universe? Did the first verse of Genesis get it right?' For *Nightmare of Eden*, we asked about the pros and cons of intoxication. And *The Creature from the Pit* has his feelings about the vegetable kingdom..."

Paul also filmed Matthew Sweet's in-depth conversation with *Nightmare of Eden* writer (and, we discover, one-time Co-op gravestone carver) Bob Baker, as well as producing and directing *The Hitch-Hiker's Guide to Douglas Adams*, a new celebration of the man whose single season as *Doctor Who* script editor coincided with the release of his bestselling debut novel. Paul confesses he was initially reluctant to take on the project.

"I didn't think there was anything more to be said," he admits. "But I decided if I got Lalla Ward and Tom to talk about Douglas, then other people might follow. I wanted to tell the story of his connection to *Doctor Who*... and that might also involve speaking to people who were at university with him, to see where the clues were."

These include comedy giant John Lloyd – producer of *Blackadder* and *QI* as well as the *Hitchhiker's* radio series – and Adams' 1970s flatmate Jon Canter, scriptwriter for the likes of *Alas Smith and Jones*. And, despite their 2016 separation, Lalla Ward also suggested an interview with her second husband: a certain bestselling academic.

"Lalla said, 'You should speak to Richard Dawkins, I'm still on good terms with him,'" explains Paul. "So John Lloyd and Richard Dawkins really gave me the beginning and end of the film. And Lalla gave us a really insightful interview, with strong memories of her time with Douglas". He pauses, mischievously. "There are things that I think people will be quite surprised by..."

What's clear from all involved is how much affection they hold for this period of *Doctor Who.* "There's a lot of love for this season," says Steve Broster, producer-director of *Return to Skaro*, a look at the making of *Destiny of the Daleks*. Steve has returned to Winspit Quarry, the Dorset beauty spot that provided the story's stunning location. "We took a Dalek!" he exclaims. "And I found all the locations. Every bit of rock."

Contributors here include Tom Baker and Lalla Ward, along with co-stars David Gooderson, David Yip and Mike Mungarvan. Like Paul Vanezis, Steve unearthed some fascinating nuggets. "I spoke to [filmmaker] Kevin Davies, who actually interviewed Douglas Adams two weeks into his script editor's job," he says. "A friend of Kevin's had been to see Terry Nation, and discovered he was intending to put the Daleks into *Blake's 7*. But Kevin mentioned this to Douglas, who said, 'He can't do that – they're *Doctor Who* property!' He reckoned that, until that moment, they hadn't planned to do a Dalek story at all."

Nightmare of Eden, meanwhile, features new CGI effects from Chris Cassell and Justin T Lee. Like their colleagues, both were keen to celebrate the essential 1979-ness of this offbeat season. "Justin did the shots of the *Empress* and *Hecate* ships, and I did a fair chunk of the replacement laser beams," says Chris. "But we wanted to be sympathetic. Our remit was: 'What if the late 1970s BBC had more of a cinema budget?' So we looked at films that were being released around that time: *Star Wars*, *Battle Beyond the Stars*, *Flash Gordon*... anything of that era that had those kinds of effects. Otherwise, they'd really stick out."

A table wine? Don't believe it. All concerned clearly consider Season 17 a fine vintage, and the box set is a joyous celebration of one of *Doctor Who*'s most free-spirited eras. **DWM**

Top left: *Bob Baker in Conversation* with Matthew Sweet.

Top right: Enhanced visual effects shots in *Nightmare of Eden*.

Above left inset: Tom Baker is interviewed.

Far left: Contributors to *The Hitch-Hiker's Guide to Douglas Adams* include Richard Dawkins and John Lloyd.

Left: The team behind the *Return to Skaro* documentary: Toby Chamberlain (Dalek and prop construction), James Spencer (camera) and Steve Broster (producer/director).

Coming Soon...

Disc One

Destiny of the Daleks
Four episodes, restored in HD

Existing Special Features
- Audio commentary with David Gooderson, Ken Grieve and Lalla Ward
- Optional updated special effects
- *Directing Who* – Ken Grieve
- Season 17 BBC1 Trailer
- *The Dalek Tapes*
- *Terror Nation* – documentary on writer Terry Nation
- Studio clocks (previously a DVD Easter egg)

New Special Features
- *Behind the Sofa: Destiny of the Daleks* with Colin Baker, Nicola Bryant, Graeme Harper, June Hudson, Mat Irvine, Katy Manning and Matthew Waterhouse (the same contributors appear on all episodes of *Behind the Sofa* in this box set)
- Audio commentary with Tom Baker on Episodes One and Four
- *Return to Skaro* – making-of documentary
- Optional 5.1 audio on all four episodes
- Optional enhanced 5.1 audio on all four episodes
- *Blue Peter* excerpt – abseiling down BBC East Tower, broadcast 17 May 1979
- *Blue Peter* excerpt with a fan-made Dalek, broadcast 21 June 1979
- *Nationwide* excerpt featuring the Radiophonic Workshop, broadcast 2 April 1979
- *Risen* – Blu-ray trailer for *The Collection: Season 17*
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Scripts (four rehearsal scripts and four camera scripts)
- Studio floorplans
- Audience research report
- Miscellaneous BBC *Doctor Who* correspondence
- Season 17 television play synopsis
- *Doctor Who Annual 1981*
- BBC Enterprises scarf knitting pattern
- Season 17 BBC Enterprises sales sheets
- Visual effects design drawings
- *Radio Times* cuttings

Disc Two

City of Death
Four episodes, restored in HD

Title music by
RON GRAINER
the BBC Radiophonic W

Existing Special Features
- Audio commentary with Tom Chadbon, Julian Glover and Michael Hayes
- *Paris in the Springtime* – making-of documentary
- *Directing Who* – Michael Hayes
- *Paris W12* – studio footage
- *Prehistoric Landscapes*
- *Chicken Wrangler*
- Douglas Adams on visiting Paris (previously a DVD Easter egg)
- Tom Baker and John Cleese from the 1979 BBC Xmas Tape (previously a DVD Easter egg)
- *Coming Soon: The Creature from the Pit*

New Special Features
- *Behind the Sofa: City of Death*
- Audio commentary with Tom Baker on Parts One and Four
- Audio commentary with Catherine Schell and Lalla Ward on all four episodes
- *The Hitch-Hiker's Guide to Douglas Adams*
- *Designing City of Death*
- *From the Cutting Room Floor*
- *Blue Peter* excerpt with K9, broadcast 25 October 1979
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Scripts (four rehearsal scripts, four camera scripts and four editing scripts)
- Ian Scoones' visual effects storyboards
- Doreen James' costume designs
- Chateau set design drawings
- *Radio Times* cuttings
- Studio footage
- Location footage

Top left: Preparing a shot for *Risen*, the trailer for the Season 17 box set.

Top right: Toby Hadoke hosts new commentaries.

Above right: Model footage from *City of Death* can be seen in *From the Cutting Room Floor*.

Right: A Dalek on location at Winspit Quarry for *Return to Skaro*.

Disc Three

The Creature from the Pit

Four episodes, restored in HD

Existing Special Features

- Audio commentary with Christopher Barry, Myra Frances, Mat Irvine and Lalla Ward
- *Team Erato* – visual effects
- *Animal Magic* excerpt with Tom Baker
- Extended scene
- *Coming Soon: Nightmare of Eden*

New Special Features

- *Behind the Sofa: The Creature from the Pit*
- Original edit of Part Three
- *Lalla Ward Remembers Season 17*
- *Remembering The Creature from the Pit*
- *BBC Choice Backstage* – David Brierley discusses K9
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts (three rehearsal scripts and four transmission scripts)
- *Radio Times* cuttings

Disc Four

Nightmare of Eden

Four episodes, restored in HD

Existing Special Features

- Audio commentary with Bob Baker, Peter Craze, Colin Mapson, Joan Stribling and Lalla Ward
- *The Nightmare of Television Centre* – making-of documentary
- *Going Solo* – Bob Baker interview
- *The Doctor's Strange Love* – the story is discussed by Simon Guerrier, Joseph Lidster and Josie Long

New Special Features

- *Behind the Sofa: Nightmare of Eden*
- *Bob Baker in Conversation*
- *Nationwide* excerpt on *Doctor Who* toys, broadcast 17 December 1979
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- AJ Mitchell's video effects storyboards
- Scripts (four rehearsal scripts, four camera scripts and four transmission scripts)
- *Radio Times* cuttings

Disc Five

The Horns of Nimon

Four episodes, restored in HD

Existing Special Features

- Audio commentary with Graham Crowden, Janet Ellis, Anthony Read and Lalla Ward
- *A Matter of Time* – documentary on the Graham Williams era
- *The Doctor's Composer: Part 2* – Dudley Simpson interview
- *Read the Writer* – Anthony Read interview
- Peter Howell music demos
- *Ask Aspel* excerpt with Lalla Ward, broadcast 15 July 1980
- Sketch featuring the Scottish Falsetto Sock Puppets (previously a DVD Easter egg)
- Trailer for the part-animated *Shada*

New Special Features

- *Behind the Sofa: The Horns of Nimon*
- *Nationwide* excerpt with Lalla Ward and K9, broadcast 7 February 1980
- *Swap Shop* excerpt with Lalla Ward, broadcast 29 December 1979
- *Panopticon Archive* – Tom Baker interview from 1997
- *Genesis of the Daleks* – LP version (audio only)
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts (four rehearsal scripts and four transmission scripts)
- Set design drawings
- *Genesis of the Daleks* LP production documentation
- *Radio Times* cuttings

Disc Six

Shada

Six episodes, with the existing footage restored in HD and the remainder animated

Existing Special Features

- Optional 5.1 audio on all four episodes
- Optional introduction by Tom Baker (from the VHS release of *Shada*)
- *Taken Out of Time* – making-of documentary
- *Strike Strike Strike* – documentary
- *Now and Then* – the locations of *Shada*
- Clean opening and closing titles

New Special Features

- *Behind the Sofa: Shada*
- *What's on Wogan* excerpt featuring K9, broadcast 31 May 1980
- *What's on Wogan* excerpt featuring Lalla Ward, broadcast 28 June 1980
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts (six rehearsal scripts, six camera scripts, four four-part version scripts)
- Studio floorplans
- Set design drawings
- 1992 VHS cover
- Scripts for two 1992 VHS Tom Baker links
- Documentation for the 1992 VHS production
- Six scripts for the 1992 VHS version
- Promotional art for the 2017 animated version
- Production documentation for the 2017 animated version

Disc Seven

Shada

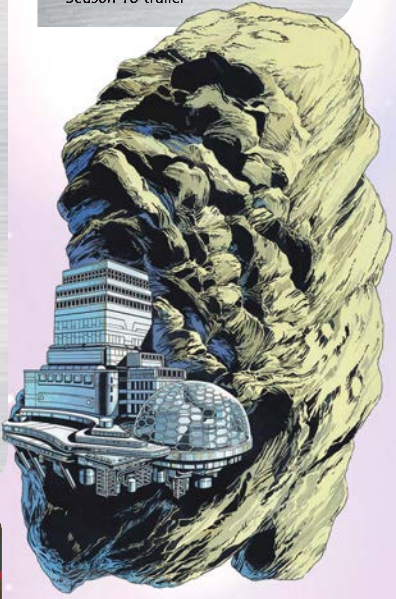
'Movie' edition, with the existing footage restored in HD and the remainder animated

Existing Special Features

- Option of dual mono, stereo or 5.1 soundtracks
- Six-episode VHS version of *Shada*
- Dialogue sessions
- Model filming
- Deleted scenes
- Live action reference footage
- Studio photo gallery (2017)
- *Nationwide* excerpt

New Special Features

- Raw studio footage compilation (approx 2 hours 30 minutes)
- *Shada* blue screen filming
- *Doctor Who: The Collection – Season 18* trailer



Top left: Lalla Ward is interviewed for *The Hitch-Hiker's Guide to Douglas Adams*.

Top right: Lalla as Romana, with K9 in *Shada*.

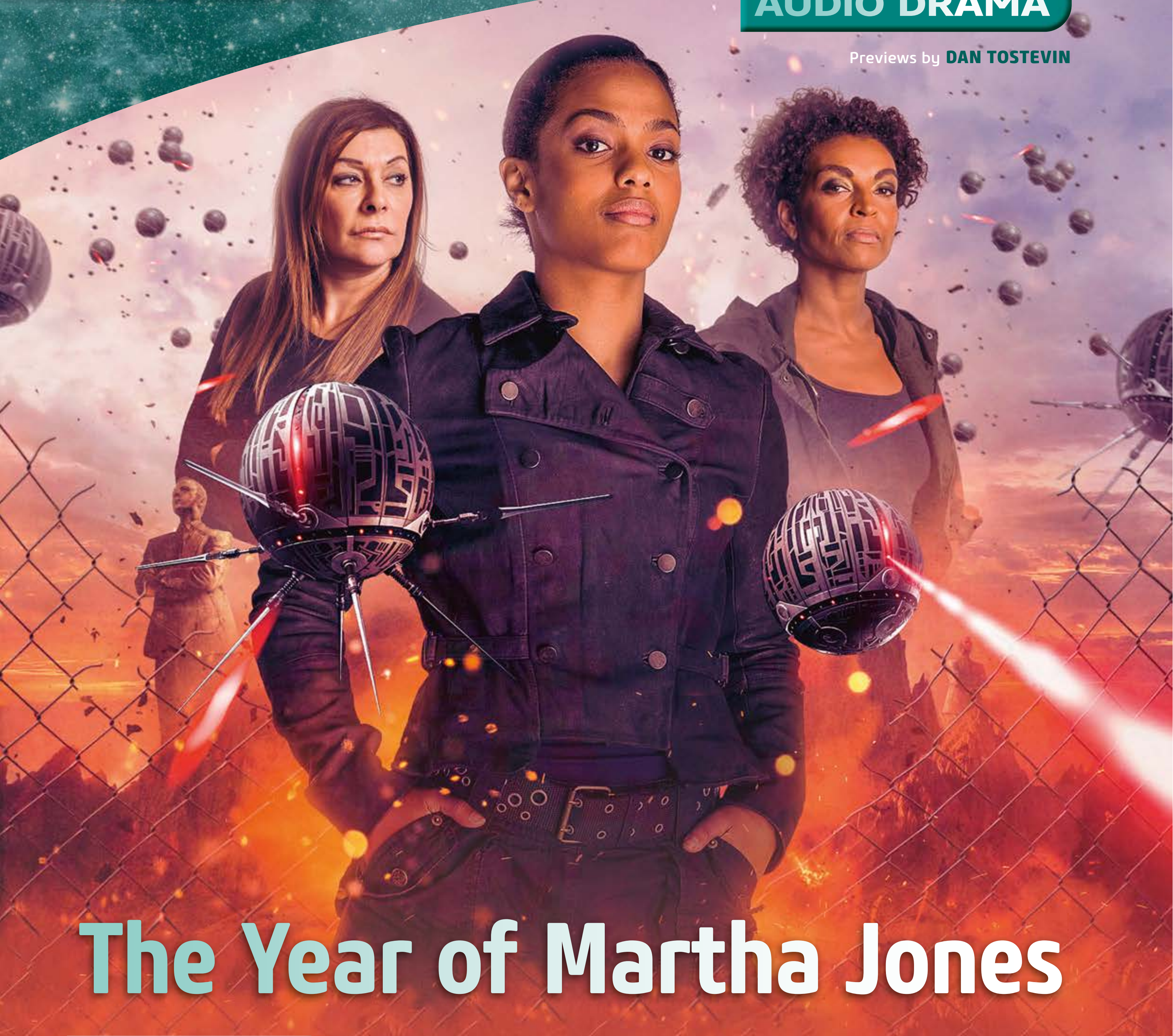
Above: Production artwork of the prison in *Shada* from the 2017 animated version.

Left: The Doctor (Tom Baker), Stott (Barry Andrews) and Romana in *Nightmare of Eden*. The effects in this shot and many others have been enhanced for the box set as an optional extra.

All details correct at time of going to press. Additional special features may be included in the final release.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



The Year of Martha Jones

RELEASED December
BIG FINISH
RRP £19.99 (CD),
£16.99 (digital)

Comprises:
The Last Diner by **James Goss**
Silver Medal by **Tim Foley**
Deceived by **Matt Fitton**

STARRING

Martha Jones	**Freema Agyeman**
Francine Jones	**Adjoa Andoh**
Holly	**Serin Ibrahim**
Tucker	**Ewart James Walters**
Karen	**Marina Sirtis**
Toclafane	**Clare Louise Connolly**
Jessie	**Lorelei King**
Marion	**Judith Chandler**
Baby Lizzie	**Ellie Darvill**
Dustin	**Ronan Summers**
Miss Beecham	**Julie Graham**
Mr Strand	**Gethin Anthony**

Martha Jones was the Tenth Doctor's companion throughout the 2007 series of *Doctor Who*, but her biggest adventure of all took place off screen, and without the Doctor at her side.

Under the guise of Harold Saxon, the villainous Master had become Prime Minister of the UK – and then seized control of the entire world, ruling from the skies aboard the *Valiant*. With the Doctor aged to near-death, and Martha's family captured, it was down to Martha alone to sow the seeds of the Master's downfall. And in the year that passed between the episodes *The Sound of Drums* and *Last of the Time Lords*, she did just that, walking the Earth to share stories of the Doctor.

Freema Agyeman returns to the role in *The Year of Martha Jones*, which dramatises three stops on that journey as Martha crosses the USA.

"I didn't want to tread on the toes of [the 2008 novel] *The Story of Martha*, which has got her crossing Europe and parts of Asia," says script editor Matt Fitton. "By the time she gets to the US, she has travelled other parts of the world already, and the story of what she's doing has spread. There's something of an underground movement. It's not a resistance, exactly – just people who want to be able to have some hope, and will look out for her when she arrives in a place.

"So she's become a bit of an underground celebrity by now. But equally, that means she's also on the Master's radar, so all the agents of

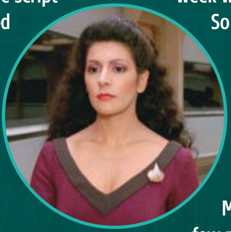
Karen of Troi

The first episode of *The Year of Martha Jones* features a guest appearance from a sci-fi legend. Karen, described in the script as "soccer mom turned slave", is voiced by the Hackney-born Marina Sirtis, who has played Deanna Troi in the *Star Trek* universe since 1987.

"I met Marina years ago, in my life before Big Finish," says producer David Richardson. "I worked on a sci-fi magazine called *Starburst*, and I interviewed her in London. She was a really infectious personality. When I was casting *Martha Jones*, I saw an advert for a British *Star Trek* convention, and saw that she was going to be in the country on the week we were recording. So I spoke to Scott [Handcock, the director] and said, 'How about Marina Sirtis for this role?'"

"Oddly enough, I'd tried to get Marina for something a few months before," says Scott. "She was over here doing a play called *Dark Sublime*, and she hadn't been available. When David noticed she was in the country again, because I'd put the feelers out previously, it was quite easy to ask whether she'd want to do a *Doctor Who* audio drama. She's a massive fan, so the idea really appealed – I think she changed her flights to accommodate us! And she absolutely owned the green room, as you'd expect."

"She was really excited to be playing in another sci-fi franchise," David confirms. "And obviously one that she knew from her childhood, growing up in Britain and watching *Doctor Who* on the telly."



Inset left: Deanna Troi (Marina Sertis) in *Star Trek: The Next Generation*.

Right: Marina Sertis plays Karen in *The Year of Martha Jones*.

Harold Saxon are out scouring the world looking for any signs of her turning up..."

Among those agents are the spherical cyborgs which the Master constructed from the remains of future humans. "We're exploring the world of the Master," says Matt. "The Doctor and the Master have their own battle going on, on the *Valiant*. So we're looking at the effect on people on the Earth below, and the creatures keeping order there are the Toclafane – these menacing, psychopathic, giggling balls of terror, which dart around the place zapping people."

There are also present-day humans working for the Master, similar to the 'Mysterious Man' and 'Sinister Woman' who menaced Martha's family on screen. "It's the two sides of humanity: the best and worst being brought out by this world that the Master creates," explains Matt. "There are those who are trying to find some hope and help one another. And on the other side, we've got those who are clambering over each other to try to find favour with the Master."

"Generally, the human race has been rounded up and well and truly subjugated," adds director Scott Handcock. "So the people Martha encounters are quite desperate, and you get occasional people who will try to exploit these terrible circumstances to propel themselves into a position of power.

"They're an interesting set of scripts in terms of exploring how we, as a modern culture, might react to things like supplies running low," Scott continues. "There's a lovely line about the impact of suddenly running out of coffee, and the withdrawal headaches – the physical symptoms of the Master taking over are excruciating! Little details like that are oddly darker than the big sci-fi invasion, at times."

> "Martha has been travelling for so much time that she doesn't really trust anyone." SCOTT HANDCOCK

Throughout the box set, Martha is accompanied by two companions. "The point at which we join Martha is when she's reunited with familiar faces from her past," says Scott. "One of them is Holly, an old schoolfriend who's also a medical student. And then, against all odds, Francine Jones has managed to slip away from the *Valiant*.

"It's quite an interesting dynamic. Martha has been travelling for so much time that she doesn't really trust anyone, and Holly always used to do better than her! And there's still that absolute distrust of the Doctor from Francine. She has such a strong love and protective energy towards her daughter, but her resentment of the Doctor – our hero figure – is a really interesting clash to play with. So there's an interesting sense of resentment and distrust between the three of them."

But the focus is Martha's mission – and as the series unfolds, we hear some of the tales she tells of life aboard the TARDIS. "The stories that Martha chooses to tell are very much related to the experiences she's having in the present day," says Scott. "Within each script, there's a very contemporary flavour to play with as a director – but we also get alien cultures, or the historical west of America..."

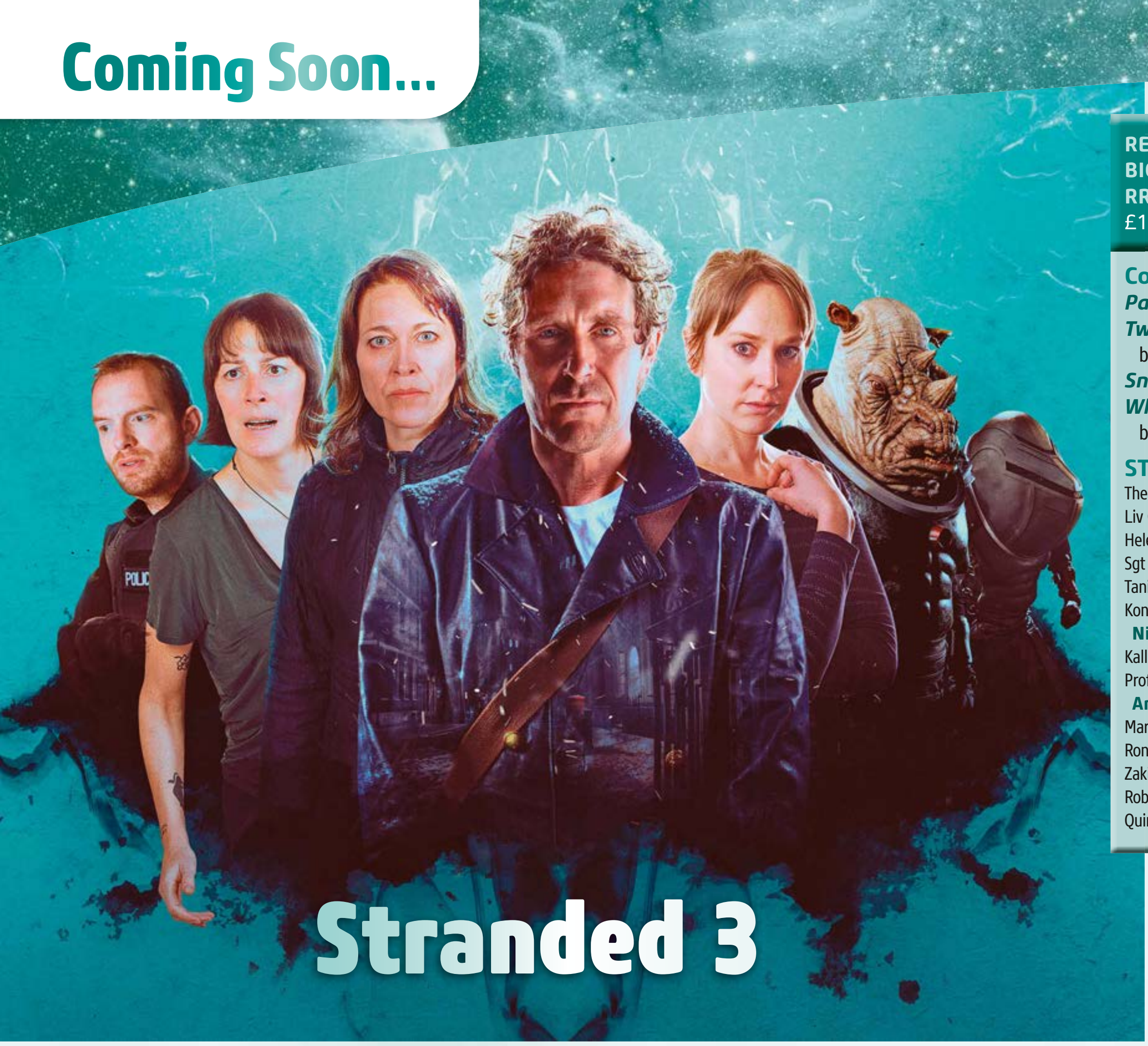
Opposite page top: Simon Holub's cover art.

Opposite page below: Serin Ibrahim plays Holly.

Above left: Adjoa Andoh and Marina Sirtis.

Left: Freema Agyeman with the script for the first episode of *The Year of Martha Jones*.

BBC
DOCTOR WHO
THE YEAR OF MARTHA JONES
1.1 THE LAST DINER
BY JAMES GOSS



Stranded 3

RELEASED December
BIG FINISH
RRP £24.99 (CD),
£19.99 (digital)

Comprises:
Patience by **Tim Foley**
Twisted Folklore by **Lizzie Hopley**
Snow by **James Kettle**
What Just Happened? by **John Dorney**

STARRING

The Doctor	**Paul McGann**
Liv Chenka	**Nicola Walker**
Helen Sinclair	**Hattie Morahan**
Sgt Andy Davidson	**Tom Price**
Tania Bell	**Rebecca Root**
Kon-Po/Go-Tol/Other Judoon	**Nicholas Briggs**
Kallure/Riggs	**Robert Whitelock**
Professor Victoria Wilks	**Anjella Mackintosh**
Marifen	**Aurora Burghart**
Ron Winters	**David Shaw-Parker**
Zakia Akhtar	**Avita Jay**
Robin	**Joel James Davison**
Quinns/Lees	**Michael Wildman**

"The initial idea with *Stranded* was to see how far we could push *Doctor Who* by taking traditional *Doctor Who* out of it," says the series' producer, David Richardson. "It was our mission statement to do something completely different."

David and his team began by putting the TARDIS out of action. The Eighth Doctor and his companions, Liv Chenka and Helen Sinclair, were forced to settle down in modern London, becoming part of the community that formed when the Doctor's old house on Baker Street was converted into flats. *Stranded 1* (2020) was set entirely in that place and time, while *Stranded 2* (2021) reintroduced time travel, giving different combinations of Baker Street residents trips into London's past and future.

And throughout it all, a threat has been building. "What they very quickly discovered is that the future has changed for the human race," says script editor Matt Fitton. "Earth is destined to become a deserted wasteland much earlier than it should be. And in the near term, there's some kind of authoritarian state taking hold, being run by a shadowy figure who was revealed at the end of *Stranded 2*."

In December's *Stranded 3*, the TARDIS can move in space as well as time, giving the Doctor and friends more ways to explore this new future. "They're trying to work out the extent of this 'aberrant timeline'," says Matt. "They go to alien worlds to see what the influence of this new Earth Empire is about, and dip into the future of Earth again to see what's happening in the nearer term. Following the *Stranded* tone, it's all done on a very personal basis. So it's big universal threats, but we see the effects very close up."

The first of the new episodes is *Patience*, a disorientating story from Tim Foley. It begins with the characters in the middle of an adventure, and in unusual combinations: Liv is paired with *Torchwood*'s Andy Davidson, while Helen is opposite Liv's girlfriend Tania.

"It's something I do enjoy," says Tim, "putting two people in a trapped environment and hashing things out. I was particularly excited to be writing for Andy in a *Doctor Who* context, because I've done a lot with him for *Torchwood*. He's got that handle on aliens because of all his dealings in Cardiff, but what the story throws at him is even more alien than stuff he's come across before.

Top: Tom Webster's cover art for *Stranded 3*.
Left: Rebecca Root plays Tania Bell.

> "Travel in time and space with the Doctor is still a little weird." TIM FOLEY

"Matt was keen to show that travel in time and space with the Doctor is still a little weird, and not what they're used to," Tim continues. "He didn't want them just shooting off into time and space like nothing's ever happened. I think one of the strengths of *Stranded 1* was what an alienating experience it was for all of them, and that's being continued."

The second episode also starts in the middle of things, with the TARDIS crew living among the Rarkelians. "There's something very domestic about the whole of the *Stranded* series," says Lizzie Hopley, the writer of *Twisted Folklore*. "The story it's telling, and what's happening to the characters, is massive – but the relationships are key. Matt was after a slice-of-life story under the evil

Earth Empire. One reference he asked me to look at was *Mrs Miniver*, which is a film that focuses on one family and their domestic life with the massive backdrop of war going on in the background."

Lizzie was particularly excited to write for the actors who play Liv, Helen and Tania. "To be given those three women – Nicola Walker, Hattie Morahan and Rebecca Root – is such a dream," she says. "Their characters are out of their comfort zone. They're having to be canny and work together, although they're entirely separated – which is terrifying, because they don't know if the others are alive, they don't know where the Doctor is... It gave me a chance to really look at their relationships."

In his script for *Snow*, James Kettle finally brings us back to London. But this is the London of 2035 – halfway between *Stranded*'s present in 2020 and the previously established horrors of 2050. "The Doctor describes it as reconnaissance," James explains. "It's a trip into the middle, to try to find out how the dreadful, dystopian future that we saw at the end of *Stranded 2* comes to pass."

The TARDIS crew quickly learns that there's been no snow on Earth for five years – except in the garden of the Baker Street house. "It's a story that proceeds from an image: a garden into which snow is falling, and there's no snow falling outside the hedges," says James. "So you've got this picture-book image, and this rather brutal society in which it takes place."

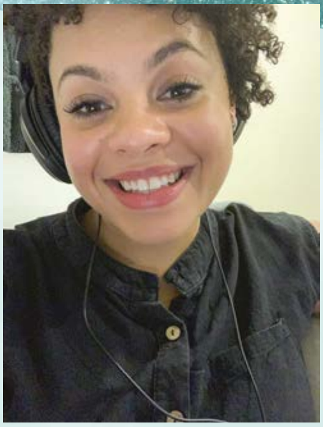
James binge-read the previous *Stranded* scripts before starting work on his own. "I remember realising that this was a series where you could tell *Doctor Who* stories in an unusual way, where the shape of them is different, and they can pay off in uncertain rather than definite ways," he says. "And that was my approach with *Snow*. I'll give you a case in point: there are aliens in this story, but they're never named. We never speak to them. The Doctor never tells us exactly where they come from or what they're called. That's an example of being able to disobey some of the conventions of *Doctor Who* storytelling, in a way that I think *Stranded* licenses you to do."

John Dorney also pushes the boundaries in *What Just Happened?*, which is told backwards. "It deals in consequences," he says. "And, in particular, the theory that tiny choices you make now have massive effects afterwards – but you wouldn't necessarily be able to pinpoint the moment when things turn in that direction, because the individual choices are quite small. Seeing it in reverse means that any time anyone makes these little 'inconsequential' decisions, you're aware of all the consequences that come from that." The story was recorded and largely written in chronological order, but always designed to be heard in reverse. "It felt like you had to write it both ways simultaneously," says John. "If you're writing the last scene with a character in, you had to be aware that this is the *first* thing that the audience is going to hear for this character in this story, so you have to 'introduce' them in their final scene.

"Most fiction is basically about questions and answers," he adds. "Here, they're just going in a different way. The question isn't, 'How is this going to resolve itself?' The question is, 'How did this start? Where did this come from?' And that's just as satisfying as the traditional cause-and-effect route."

So even with the TARDIS healing, *Stranded* continues to come at *Doctor Who* storytelling from new angles. "It still has the air of weird experimentation," says John. "The TARDIS' ability to move is, if anything, a bit of a red herring. I don't think any of us felt that was specifically what it was about."

"Even the title itself, *Stranded*, might be slightly misleading," adds David, "in terms of what we might think being 'stranded' means..." **DWM**



Above: Aurora Burghart and Tom Price.

Left: Hattie Morahan and Nicola Walker.

Upcoming Releases

AUDIOS

DECEMBER RELEASES

▶ *Stranded 3* [Eighth Doctor]
by John Dorney, Tim Foley, Lizzie Hopley, James Kettle
Big Finish £24.99 (CD), £19.99 (digital)

▶ *The Year of Martha Jones*
by Matt Fitton, Tim Foley, James Goss
Big Finish £19.99 (CD), £16.99 (digital)

▶ *The War Doctor Begins: Warbringer*
by Timothy X Atack, Jonathan Morris, Andrew Smith
Big Finish £19.99 (CD), £16.99 (digital)

▶ *Torchwood: The Grey Mare* [Ianto Jones]
by Lauren Mooney and Stewart Pringle
Big Finish £10.99 (CD), £8.99 (digital)

Thursday 2 December

▶ *The Underwater Menace* [Second Doctor]
read by Anneke Wills
BBC Audio £20 (CD), £9 (digital))

▶ *Twelfth Doctor Tales* [collection of previously released narrated short stories]
BBC Audio £13 (digital)

BLU-RAY

Monday 15 November

▶ *Galaxy 4*
BBC Studios £14.99 (DVD), £18.99 (Blu-ray), £29.99 (Blu-ray Steelbook)

Monday 13 December

▶ *The Collection: Season 17*
BBC Studios
£44.99 (Blu-ray)

MAGAZINES

Thursday 9 December

▶ DWM 572
Panini £6.99

Saturday 30 December

▶ *The Doctor Who Yearbook 2022*
Panini £6.99

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS

ALL THE EPISODES IN WHICH THE DOCTOR SAYS HIS NAME IS 'JOHN SMITH'...

ALIAS

The Wheel in Space Episode 3
The War Games Episode Three
Spearhead from Space Episode 4
Inferno Episode 3
Terror of the Autons Episode Two (as "Smith")
The Time Warrior Part One
The Time Warrior Part Two
Invasion [of the Dinosaurs] Part One
The Empty Child (on psychic paper)
School Reunion
Smith and Jones
Human Nature
The Family of Blood
Partners in Crime
The Unicorn and the Wasp
(as "Chief Inspector Smith of Scotland Yard")
Midnight
Journey's End
The Next Doctor
The Vampires of Venice
('Dr J Smith' on library card)
The Crimson Horror (as "Dr Smith")
The Caretaker

OTHER PEOPLE USING 'JOHN SMITH'

- Stage name of the honourable Aubrey Waites in *An Unearthly Child*
- 'J Smith' signs for the TARDIS in *The Evil of the Daleks* Episode 1
- In *The Wheel in Space* Episode 2, Jamie McCrimmon is asked for the Doctor's full name and takes inspiration from a label on some medical equipment that reads 'John Smith & Associates'
- Jamie uses this false name again in *The Wheel in Space* Episode 3
- Chang Lee enters this as the Doctor's name on a medical file in the 1996 TV movie
- Referred to by Verity Newman in *The End of Time* Part Two
- Used by the Ganger duplicate of the Doctor in *The Almost People*

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